

MODEL OF THE MUSIC BOX THEATRE, NEW YORK.  
(C. Howard Crane, architect.)

## THE DESIGN OF THE PICTURE THEATRE.

By ROBERT ATKINSON [F.].

Read before the Royal Institute of British Architects, Monday, 23rd May 1921.

### INTRODUCTION.

ONE of the most astounding events of modern times has been the development of motion picture theatres, beginning as penny gaffs, sporting the doubtful patronage of the gaping credulous and looked upon as something on a level with Barnum's side shows, the whiskered lady and the fasting gentleman, then progressing through the various stages of the vacant shop, the abandoned skating rink, and the temporary booth, to the not less doubtful level architecturally of the imitation Earl's Court, or the much worse buildings of the wilfully ignorant and rapacious speculator—a period of development when to be even remotely connected with the cinema trade was a stigma sufficient to deter the boldest adventurer—to the higher level of good buildings specially erected by good architects, well equipped, a level which was considered final by the world of yesterday, which is even now as thoroughly out of date as things a hundred years old would be in any other range of development. Even opera houses of standing are puny and pitifully defective compared with the magnificent *theatres*, not *gaffs*, of the moving (literally) picture world of to-morrow.

The picture theatre of to-day seats 2,500 people more or less as a normal theatre, and has colossal brothers having a capacity of 5,000 and over, with a degree of dignity and value of design which very few real theatres possess. After all, is not the picture theatre a development and an advance on normal theatre designing? Theatre design, which has stood still for a hundred years, more or less, still perpetuates the old defects despite the possibilities of modern construction, and the moving picture has overtaken the theatre, passed it, and incidentally applied to theatre design the impetus which conservatism and lethargy in design had stifled almost to death, at any rate in England. In Germany

progress has been made, and recently in America the running had been taken up by the proper organisation of theatre design, beginning and often ending with the employment of really *first-class* architects. In England, unfortunately, the first-class architect has not been employed as often as one would wish, whether it be that the picture theatre is beneath the notice of the heads of the profession, or more logically, perhaps, the lack of selective ability of the promoters themselves is to blame. However, the day has arrived when millions are invested or being invested in the picture theatre, and hundreds of thousands spent even on individual buildings, therefore the architect is beginning to sit up and take notice.

Now the picture house is a place where one goes to see the pictures, and incidentally it can be a place where the other senses can be gratified as well. The development of the picture theatre into an opera house and concert hall, a combination of fine stage settings and gorgeous decorations, cannot be conceived by any one who has not seen the latest thing in this way in any large town in America, and in New York repeated a dozen times over. It has recently been my pleasure to inspect these buildings, and I hope, incidentally, to-night to lay before you the result of my analysis of their merits and defects.

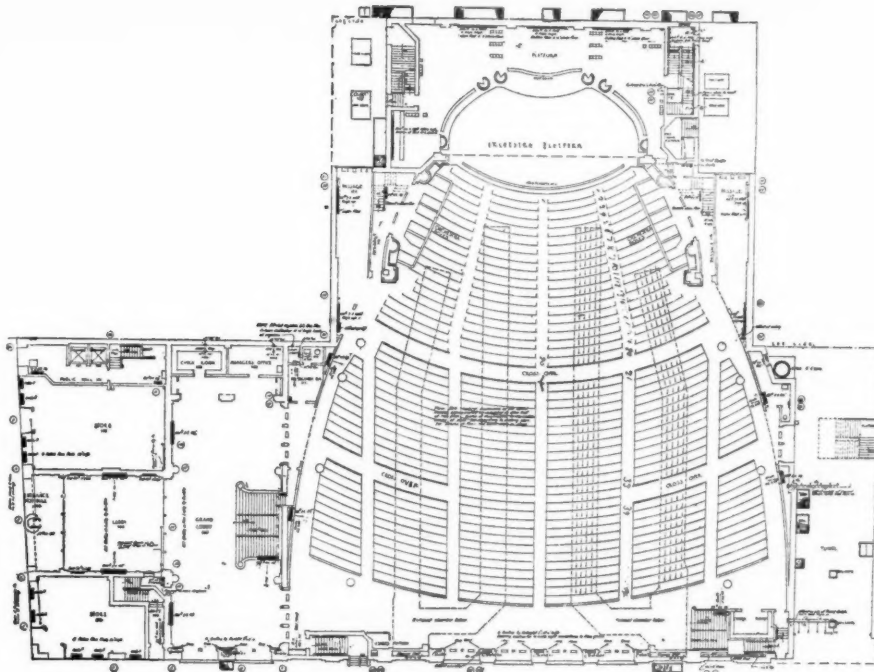
Since the time of the Greeks, theatre *roofing*, not theatre seating, has been the critical difficulty to be faced by the architect, and it is remarkable how few examples of successful roofing there exist. Eighteenth century theatrical designers piled up tiers and tiers of boxes in an endeavour to secure the maximum seating capacity within the circumscribed area possible to roof, and with a great measure of success, so long as the so-called architectural orders were omitted from the design (except, perhaps, to decorate the proscenium opening), and so long as the semicircular or segmental shaped plan was persisted in. (Bath, Bristol, Sadlers Wells.)

The changes introduced in recent years of putting the stalls in place of the pit made a break in traditional theatre designing which led to many regrettable results, due very largely to a bad period of taste which has extended to our own days. Not only were heavy orders and details of great scale introduced which obstructed vision and occupied space and which were so high as to cut through balconies in an endeavour to make the interior one storey in appearance, but the dome, a feature which needs a maximum of support, was gaily dragged in and suspended from heaven by goodness knows what means. A dome which is bad acoustically and which does not arise from the planning is doubly condemned, but unfortunately architects, although logical in planning, are far from logical in decoration. Most modern designers do not seem to have got beyond the stage of preconceived ideas; thus Egyptian theatres (so called because the detail is Egyptian), Assyrian theatres, Greek theatres, etc., are the rage.

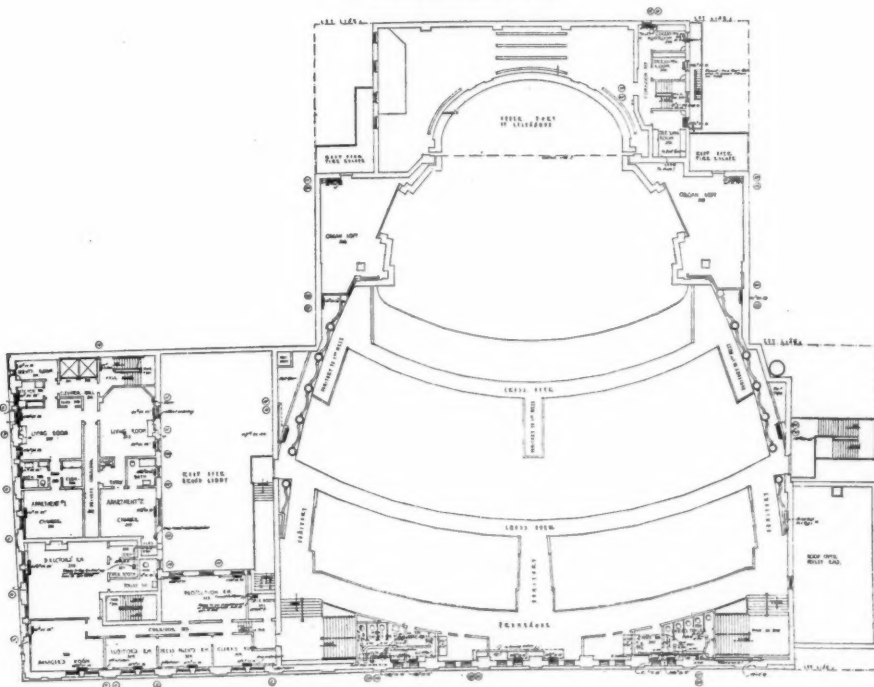
#### THE PICTURE THEATRE.

The picture theatre does introduce new features into theatre design, but not sufficiently radical to submerge the traditional *theatre*. Whilst in the ordinary theatre the seating must be concentrated to within the limits of carry of the spoken word, the picture theatre is limited only by the power of vision of the public, and conversely to the ordinary theatre the nearer seats are not of such great value as those further removed. Again the eighteenth century theatre scores, because the ranges of boxes were sufficiently removed to give the best "*tout ensemble*" of the scene, whilst the modern theatre boxes and nearer seats are defective in every respect, so really the picture theatre returns to the older traditions and places its best seats some little distance from the scene.

The most serious limitation of the picture theatre is the risk of distortion from angle views on to a flat screen, and again the early traditional fan-shaped theatre meets the difficulty by placing the fewest possible seats outside a reasonable angle of vision. As already stated, the limit of depth of a picture theatre is only regulated by the vision of the audience, and it is an open question whether already in the larger theatres in America this has not been overstepped.



Plan of Orchestra Floor.

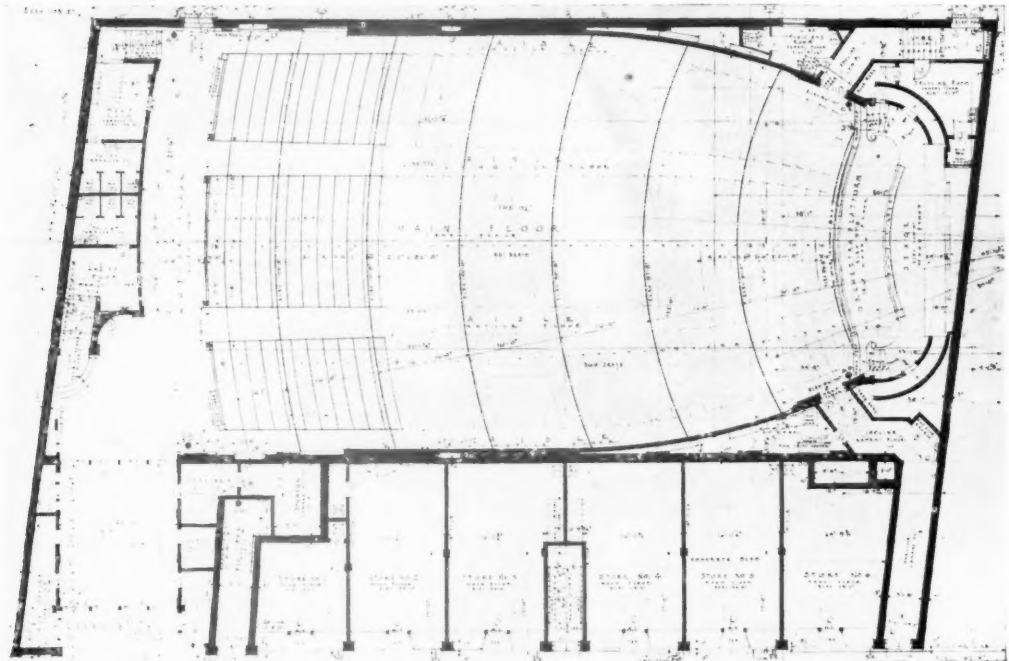


Plan of First Mezzanine Floor.

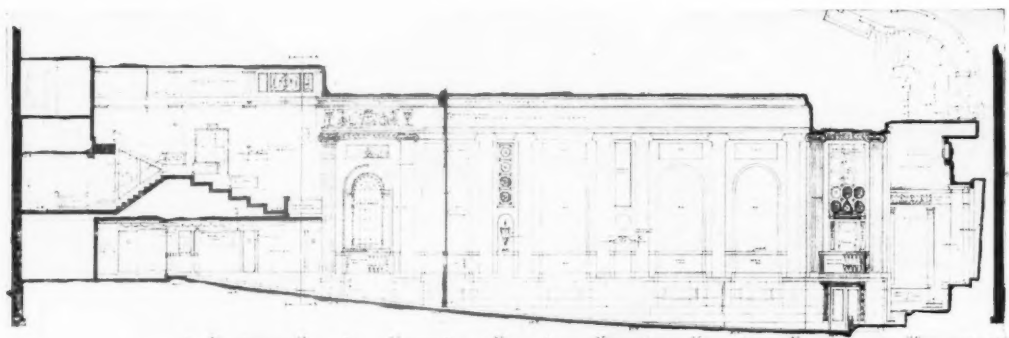
THE CAPITOL THEATRE BROADWAY AT 51ST STREET, NEW YORK.  
(Thomas W. Lamb, architect.)

## PLANNING GENERALLY.

The planning of the picture house revolves very largely about the projection of the picture on the screen, and which is combined with good vision or sighting for the body of the auditorium, and good exits in case of emergency, etc. Where the site is cheap and sufficiently ample a one-storey theatre is the most economical up to a seating capacity of 1,500 persons, but for expensive sites and for large



Main Floor Plan.



Longitudinal Section.

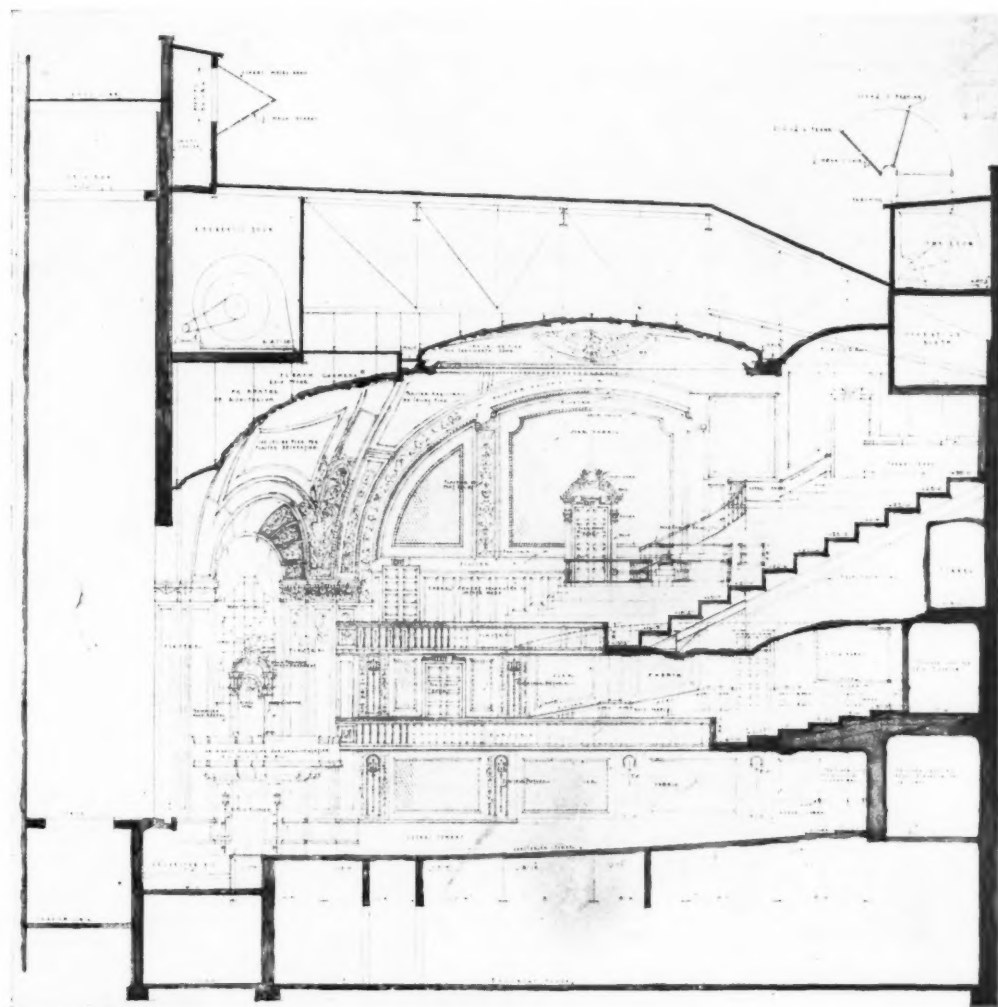
ALLEN THEATRE, WINDSOR, ONTARIO. (C. Howard Crane, architect.)

capacities a double-storied theatre becomes essential ; roughly by introducing a balcony the seating can be doubled ; thus a 3,000 theatre can be made to accommodate 1,500 on the auditorium floor, and 1,500 in the balcony. Three-tier theatres, the usual type for the normal theatre, are very difficult to work as picture theatres ; not only is the projection seriously elevated if the projection is from the top, but



it gives distorted views of the screen from the top balcony and the stage setting has to be correspondingly elevated to secure good vision ; actually given the same area the two-tier theatre can be planned to accommodate an equal number of spectators.

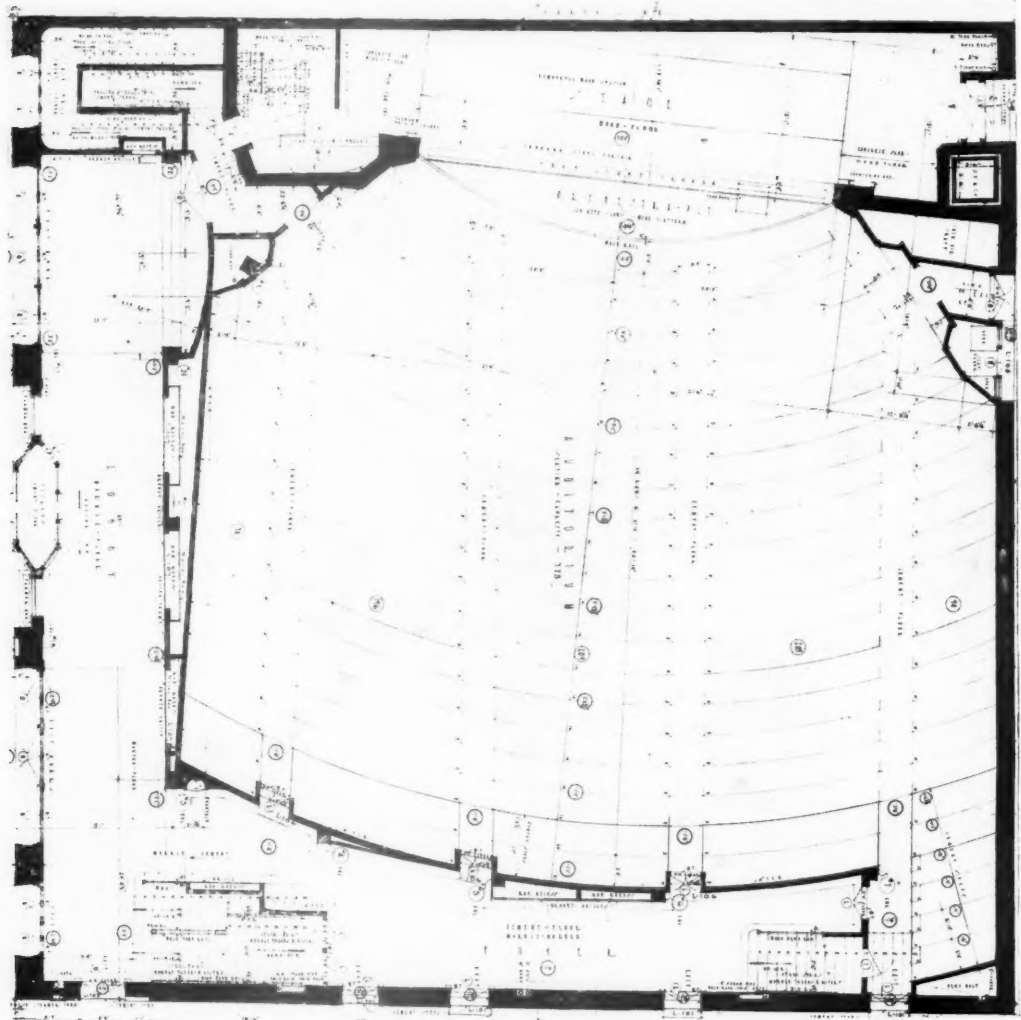
To plan logically the demand for the greatest possible number of seats at some little distance, say 50 or 60 feet from the screen, and yet not too far removed (120 feet), points to the fan-shaped theatre as



THE CAPITOL THEATRE, DETROIT.  
(C. Howard Crane, architect.)

being the most suitable ; not only does it provide the maximum good seats but it eliminates the bad near-side seats. In section, too, the converging sight lines suggest the conical outline, a return to the Roman vallerum in principle. Again, the acoustical properties of the cone are as nearly perfect as possible, giving (1) a confinement of volume in a given direction ; (2) an elimination of reverberation owing to the side walls being more or less coincident with the line of sound expansion ; and (3) finally, if the sound volume exhausts itself at about the extent of the depth of the auditorium (100 to 120 feet

from the source), an echo is practically impossible. Where halls are shorter than this distance the rear walls should be padded as sound absorbers, and if the hall is large the side walls and ceiling should be hollow so as to increase the consonance. I need not repeat here that a dome, however flat, reflects sound waves towards a focus, and so causes an anti-climax of more or less intensity. Apart from capacity and shape, the question of seating and sighting lines is of paramount importance.

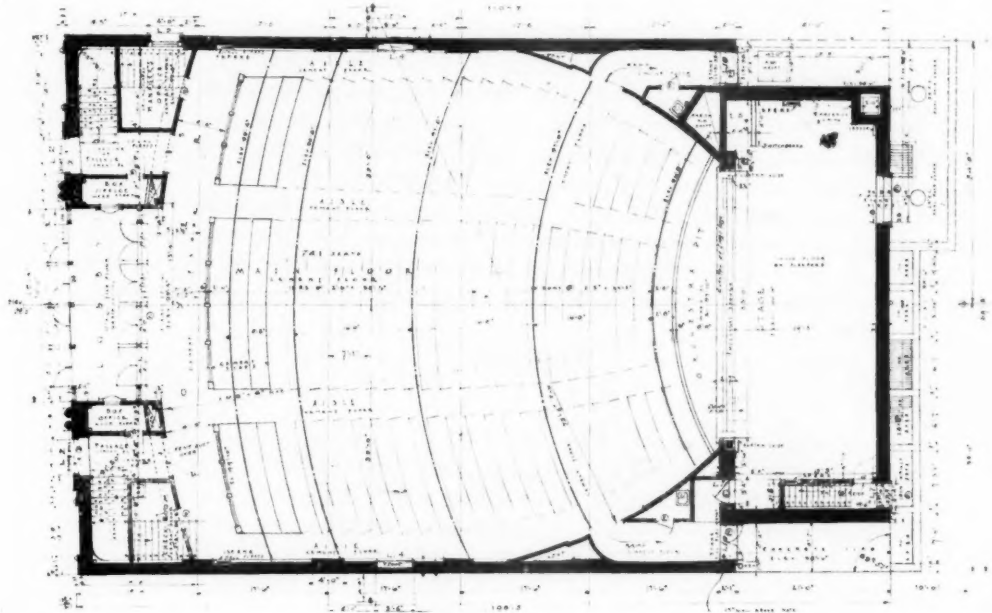


THE CAPITOL THEATRE, DETROIT. (C. Howard Crane, architect.)

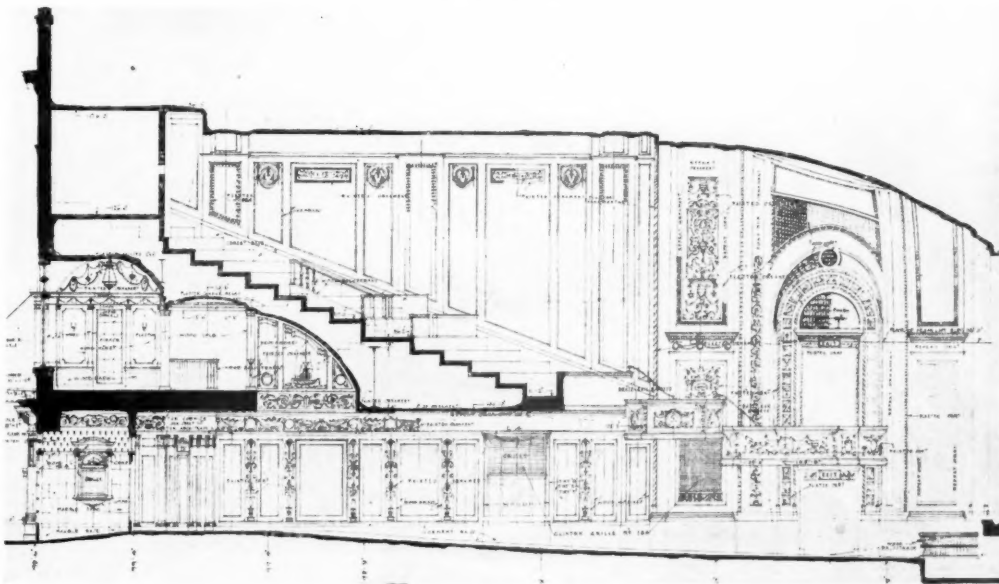
#### SIGHTING LINES : CLEARANCE.

Sighting lines are usually so arranged that each person has a clear view of the bottom of the picture, obtained by sloping the floor or stepping the balcony, as the case may be, so that the vision line is 3 inches above the vision line of the seat in front. This, with the possibility of staging the seats, gives a clearance of 6 inches between alternate rows of seats. Where the theatre has a balcony the top of the picture should be visible from the rear seats under the balcony.

A complication of sighting lines has been introduced recently in the larger theatres, where an orchestra of anything from 40 to 60 performers plays a great part in the entertainment given. Such an orchestra in some cases (Tivoli, Rialti, N.Y., etc.) is of sufficient merit to rival those of first-rate promenade



Main Floor Plan.



Longitudinal Section.

THE THEATRE, WALKERVILLE. (C. Howard Crane, architect.)

concerts, and staging after the manner of concert platforms has to be introduced to accommodate them. These too must be within the vision of the entire house, so that the sighting lines must be lowered to give a clear view.

A third complication, but not presenting any difficulty in sighting, is the introduction of a more or less large stage for the finer setting of the picture, and incidentally for special concert turns between the pictures, or for the setting of tableaux supplementary to the more important pictures themselves.

#### SEATING.

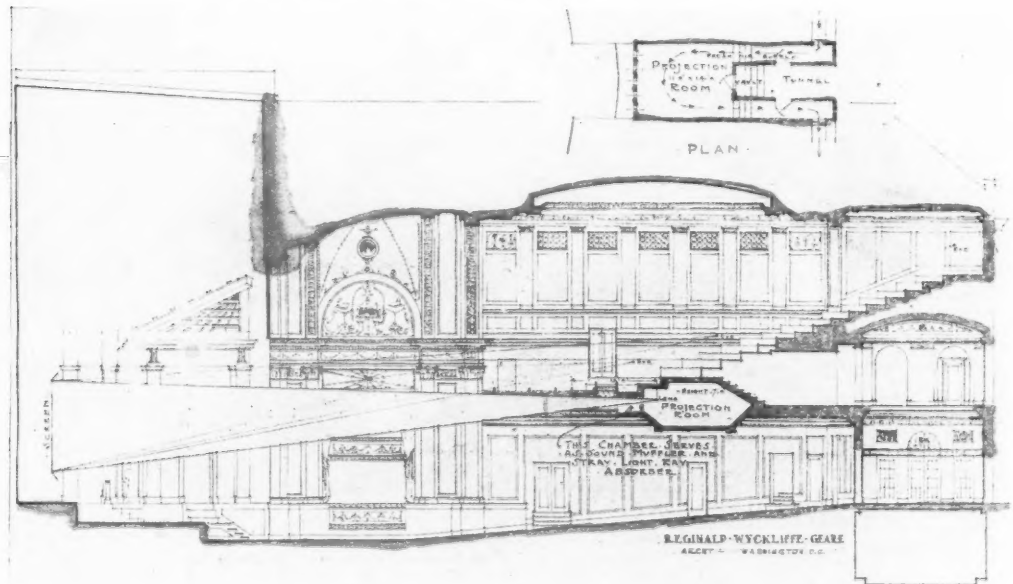
The seating is usually spaced 2 feet 6 inches by 1 foot 6 inches in the cheaper seats, with a gradual increase in spacing up to 3 feet by 2 feet in the best seats. No seating should be nearer the picture than the length of the screen; in other words an angle of  $60^\circ$  for each extremity of the screen will give the line of the first seat and an angle of  $120^\circ$  will give the angle of the extremity of seating to right and left.

Gangways not more than 12 seats apart should be not less than 3 feet 6 inches wide, and should gradually widen towards the exits or entrances. For boxes, or more properly "loges," the seats may be movable and more generous in size. Side-boxes are not desirable, and the space usually given up to the stage-box is in American theatres employed for an organ, which is often in two halves and controlled from the orchestra.

The seating usually radiates to a point in the rear of the picture and the balcony follows the same curve.

#### PROJECTION.

Projection is really the crux of the theatre planning, or one ought more properly to say of the theatre section. It is best to lay down the projection and to build the theatre round it. The projection may be very easily worked from the back of the theatre in a building without a balcony, but becomes increasingly difficult where one or two balconies are introduced, because of the angle of projection, which results in either or both a tilted screen and a distorted picture. Where the angle becomes steep (say  $15^\circ$  from the horizontal) it is a question whether a better method of projection may not be secured by projecting from under the balcony, or from a booth in the thickness of the balcony.



CHANDALLS STRAND THEATRE, SHOWING PROJECTION ROOM LOCATED IN BALCONY.  
(R. W. Geare, architect, Washington.)

The ideal projection, of course, is the perfectly level throw, and this can be secured by these latter means, with, however, some little risk of vibration in the balcony type of projection, but in a large theatre probably negligible, and has the advantage of a short throw. The length of projection and the size of the picture are other difficulties; the length of the projection should not exceed 100 feet, but up to 150 feet has been done, and the picture will vary in size with the theatre itself, but as a rule any picture which appears to be over life size from the back of the auditorium is too big, and *vice versa*. A 12 foot picture is usually considered life size, and unless in a very small room should not be smaller.

Throw.				Throw.			
12 feet	..	..	..	50 feet.	21 feet	..	..
15 feet	..	..	..	75 feet.	24 feet	..	..
18 feet	..	..	..	100 feet.	125 feet.	150 feet.	

The screen itself is better of solid plaster distempered white, and not of too smooth a surface (which reflects too sharply). Rear projection has been tried but is not considered as good as front projection, although it has certain advantages, for instance the shortness of throw, and the dead level projection; the screen in this case is of ground plate-glass, and the throw should be 50 feet or over.

#### SIZE OF THEATRES.

The auditorium of a theatre to seat 1,000 on one floor will need to be approximately 80 feet by 120 feet, and for 1,500 people 120 feet by 150 feet; with balconies, these figures can be doubled. Outside this a space in proportion for entrances, lobby, resting room, etc., will be required.

Sites should, of course, have at least two outside walls to streets, and where the capacity is 2,000 or over isolated sites should be selected or allowance made for lateral open spaces on the ground itself.

#### ONE-STOREY THEATRES.

The one-storey theatre, as before stated, is essentially the cheapest both to construct and to ventilate and to run. A very ingenious section adopted in America enables every inch of site to be utilised as seating room by placing the entrances under the higher part of the raked floor, and leading into the seats by tunnels after the fashion of a modified amphitheatre.

Such a theatre is easily emptied in case of emergency, need not be high internally, and even provides spaces for shops on the exterior walls under the seating.

#### TWO-STOREY THEATRES.

The two-storey theatre immediately introduces complications in planning which the one-storey theatre is free from—exit stairs, balcony constructions, etc.—and is even more complicated in the three-storey theatre.

#### BALCONY DESIGN.

Balcony design has been radically changed, and instead of the restricting columns or timid cantilever construction of the theatre of the last century balconies are now designed to carry 1,000 to 1,500 persons on anything from 12 to 20 rows of seats, as well as probably a row of "loges" surrounding the outer rim of the balcony curve. Such a structure projecting 50 to 100 feet, and rising at an angle of 20° to 30°, presents a problem which outweighs anything else in theatre design. Usually, such a balcony is fed at two or more levels through its thickness in the manner of the seats in an amphitheatre, and the large spaces left are utilised as retiring rooms, smoking rooms and lounges generally. Very frequently a large portion of the lower ceiling is omitted and great play made of mezzanines and wells visible from the auditorium itself, thus certainly improving the value of the rear seats and helping ventilation. These great balconies are built only partially on the cantilever principle. A great lattice girder 10 or 12 feet deep is first placed at the nearest point to the front of the balcony which will provide sufficient depth. The cross beams are then placed running forward as cantilevers to the front edge. Through the spaces of this great lattice girder the tunnels feeding the seats have sufficient headroom to



pass. This is certainly the most economical form of gallery construction, and, compared with the huge cantilevers which it replaces, is very simple.

#### EXITS.

Exits to a theatre should be exceedingly generous, and certain American theatres are object-lessons in this respect, the entire rear walls being opened out as exits. It is usually by the familiar *way in* that people will endeavour to escape in case of panic, and for this reason entrances should be very ample and extra exits provided into side streets as near as possible and certainly visible from the usual way out.

Stairs should lead from each floor entirely uninterrupted by cross passage or by secondary converging streams of people from another level. In American theatres the escape stairs are generally of iron, suspended outside the main walls of the building, and are fed at several different levels without increasing perceptibly in width, a method which enables valuable sites to be fully utilised, but which is very unsatisfactory.

Another method which has been tried in California is for all the entrances and main exits to be by *ramps*, certainly very good but expensive as to the area occupied.



DETAIL OF BOX, CAPITOL THEATRE, NEW YORK.  
(Thomas W. Lamb, architect.)

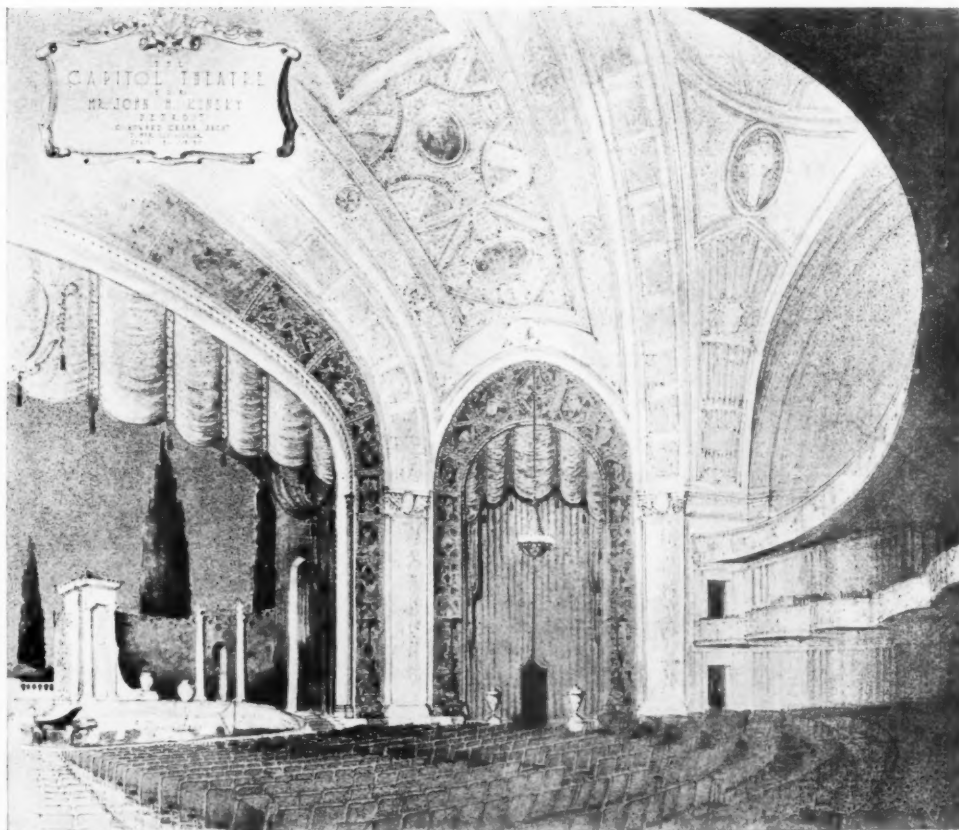
## FEEDING THE THEATRE.

The working of a picture theatre differs considerably from the usual type ; instead of fixed performances, the continuous performance given in most picture theatres is a source of continual entry and exit. Whilst in many cases entrance is unrestricted, it should be allowed only in the short intervals between the pictures, and in this arises the necessity for large waiting spaces outside the theatre proper, but beyond the entrances and the pay-boxes ; for instance, a theatre seating 2,000 may discharge 500 people after a particular picture, and these seats, unless immediately refilled, stand idle until the next interval. It is obviously impossible to book sufficiently rapidly to fill this void in the two or three minutes interval, so generous queuing spaces must be provided.

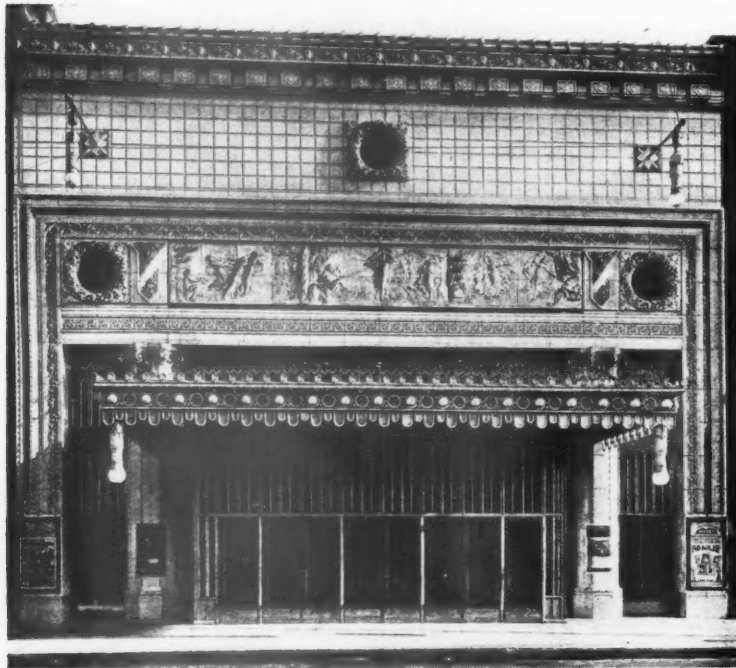
## DECORATIVE EFFECTS.

It cannot be said that picture theatre designs have evolved any special expression either in internal decorative design or as external expression, beyond, perhaps, the more or less glorified niche as an entrance doorway.

Despite the progress in planning already made on that of the ordinary theatre, the internal scheme is very largely based upon the out-of-date work of the last century, colossal ceilings, with heavy ornament ; domes and candelabrum, with a proscenium opening either arched or square, and equally



THE CAPITOL THEATRE, DETROIT.  
(C. Howard Crane, architect.)



ORPHEUS THEATRE, CHICAGO, ILLINOIS.  
(Aroner & Somers, architects.)



AMERICAN THEATRE, CHICAGO, ILLINOIS.  
(Mahler & Cordell, architects.)

colossal in character, seem still to be the sum total of effects. Many of the smaller theatres are distinctly bad in taste, restless in ornament, badly designed, and as badly modelled, generally consisting of *stock* ornament lumped in or eliminated to suit a fixed sum available, and externally, a wide opening, with or without a valance, larded all over with ferocious posters of petrified film incidents enlarged and coloured. When will film salesmen acknowledge that film art and poster art are totally different things?

The very finest theatres in America have harked back to a kind of Pompeian Adams motive for their internal details, very tasteful, well modelled and well designed (Century Theatre), particularly those designed by Mr. Crane, of Detroit, and Mr. Lamb, of New York, whose work I am principally illustrating.

The theatre internally needs very special powers of design; no preconceived ideas of symmetrical elevations are of any value. The design must build up from the plan and in visual effect concentrate on the proscenium opening, then gradually be reduced in value backwards. A symmetrical ceiling, circular or square, is nearly always an impossibility, and besides, can never be seen except, perhaps, from a few seats at the rear of the balcony. Likewise the flanking walls, cut up as they are by sloping floors and balconies, provide only, as a rule, a comparatively small space near the proscenium, where any unrestricted wall space is available. These may be treated in a large way as a return and support to the proscenium, but the rest of the rear spaces are best left as a foil to the richness concentrated around the focal point, the *Proscenium*. The funnel shape of the Goodyear Theatre at Akron, Ohio, eliminates many of the old prejudices, and approaches the logical views expressed. Externally the special character of the picture house is now recognised by its mass of posters, and artistically oscillates between the extreme of badness and a type of classical purity equally unresponsive to the use of the building.

Some buildings show an opening surrounded by several storeys of what may be an office building; others are adaptations of Italian palaces, and one of the latest is frankly a Greek Doric frontispiece standing on a glass valance. However, amongst the better designed small theatres, a type of front is being evolved which expresses very rationally and artistically the building and its purpose. And no doubt before long, as the process of evolution progresses, the picture theatre will be a thing of beauty, and equal in standing to anything designed for other purposes.

#### DISCUSSION ON THE FOREGOING PAPER.

Mr. GEORGE HUBBARD, F.S.A. [F.], in the Chair.

Mr. A. E. NEWBOULD, M.P., in proposing a vote of thanks for the Paper, said he thought Mr. Atkinson had been extremely modest in that he had not shown slides of some of his own work. But the drawings hung on the walls would give some idea of what he was doing and what he was able to do in cinema theatre construction. He had been interested to hear of the great improvements which had taken place in cinema theatres in America. In 1914 reports from America were to the effect that, taking theatre for theatre, we were at least equal to America in buildings of this kind. But war restrictions had made it impossible to develop until recently; and even now the cost was almost prohibitive. So that during the last seven years, while America had been making enormous strides, we had been practically at a standstill. When the cost of building had come down to something approaching a reasonable figure, when Labour troubles and other difficulties—such as the Entertainment Tax, for instance—had been removed, he felt sure we should catch up to America. Some of the theatres already designed and approaching completion would equal any of the American theatres. He hoped the theatre which was approaching completion in Brighton

would be one of them. If it was not, he could only blame Mr. Atkinson, for it would be entirely his fault.

Major R. GRIERSON, in seconding the vote of thanks, said he thought of Mr. Atkinson in 1913, when he designed the picture house in Princes Street, Edinburgh. Owing to the restrictions on luxury building, we had been unable to show the Americans what we could do. They came over here to study our picture houses, and saw the one in Edinburgh. We had retaliated by going to America and studying theirs, and now we were giving them a reply in the form of the picture house by Mr. Atkinson at Brighton, which would open in July. He did not think there would be any doubt that again England would lead the way, thanks to Mr. Atkinson's efforts.

Mr. WALTER BAYES, who has executed three large panels for the Brighton Theatre for Mr. Atkinson, said he felt strongly that the tremendous development of the picture theatre should, in justice, bring to the painter a certain return in relation with the architect. The picture theatre had robbed the painter even of the very name of his productions. "Picture" no longer meant a painting, it meant "the movies." Formerly, when buildings were con-



structed of stone, the architect was a kind of compound engineer and sculptor; now, when buildings consisted of steel and concrete, and the stone work was more abstract than it used to be, it seemed that the architect might be more of a compound of the painter and the engineer. Hence in this more abstract field of design, the art of the painter, which was essentially a more abstract art than that of the sculptor, might find another opening. He did not think that the art of the painter was dead. For the present "the movies" had cut out the painter completely; but the human mind was so constituted that no sooner was it glutted with what it thought it most desired than it recoiled in the opposite direction. At first, the picture which did not move appeared to be of no interest; but now that we had nothing else but moving pictures, people would long to see a picture that would keep still! (Laughter.)

Mr. MAX CLARKE [F.] said that his early professional life had been spent entirely in designing theatres and he had had a great deal to do with them since. He did not observe that Mr. Atkinson had differentiated between a theatre and a picture-house. A great many of the pictures shown on the screen seemed to be theatres, not picture-houses, for most of them incorporated a stage, which was useless in a picture-house. Perhaps Mr. Atkinson would tell them whether they were designed as picture-houses or as theatres. He gathered from Mr. Atkinson that a picture should not be projected more than 100 feet. If that were so it would have a great influence on the design of theatres to accommodate from three to four thousand people. The question of the projection of pictures from the rear had been discussed recently, and he had been told that a very good picture could be projected at a distance of 10 feet. Mr. Atkinson's description of the building having an operator's room between the tiers was interesting. Such a position would have distinct advantages, but it would be difficult to construct to comply with the London County Council's requirements as regards means of escape in case of fire. If the door of the operator's room were opened the smoke and fire would be emitted direct into the auditorium, but if circumstances would permit the position would be desirable for many reasons. He noticed in some of the illustrations great crowds of people, but a very small space for the staircases. Unless the staircases were commodious and regular in shape they would be very unpleasant in case of fire. He had the misfortune to make the drawings for the theatre at Exeter, where so many people lost their lives. The catastrophe occurred through someone putting a pay-box on the gallery staircase and blocking up half of it. That was not in the original scheme at all. If there was not ample room inside for the staircase let it be placed outside. As regards decoration, he believed the first attempt at Pompeian decoration was at the Lyceum by Sir Henry Irving; but it cost some six or seven times more than the ordinary decoration.

Mr. F. CHATTERTON [F.] asked what were the

causes which had led to the abandonment of the back projection of pictures on the screen.

Mr. S. P. DERBYSHIRE (Nottingham), speaking as a company director of cinemas, said that the business of the company director was to utilise the eminent, valuable and artistic services of the architects of this country to put up noble buildings, but at the same time it was their business, and their bounden duty to those who had put their money into cinemas, to see that not too much money was spent. His fear was that having seen on the screen photographs of the lovely places Mr. Atkinson had inspected their company directors might be tempted to spend too much money on the buildings.

Mr. HORACE CUBITT [A.] said that what interested him—looking at the subject as an architect—was that the Paper hinged almost entirely on the planning of these buildings, not only in plan, but in section: the decorative part was only incidental. Two things were of the first importance: the screen, and the machine which projected the picture; and the planning of a picture theatre had to have special regard to those points. There was a tendency among the public to think that architects simply came in to put the decoration on, whereas those who knew were aware that the architect's primary duty was to make a building which, in plan and section, suited the purpose; and after that to make it look as attractive and pleasing as it was possible to do.

Major GRIERSON, rising again at the instance of the Chairman, said that he had been connected with the industry for 12 years, and he had seen the theatre industry grow from the penny gaff to the modern theatre, in which such a large amount of capital was invested. Mr. Atkinson asked whether the picture theatre was not ordinary theatre development in design. The only difference was that whereas the stage of the normal theatre dealt with three dimensions—length, breadth and height—the pure picture theatre dealt with two dimensions—width and length. He thought the development would be, to some extent, in using stages, so that, practically, the picture theatre would be designed much on the lines of the ordinary theatre. Another point raised was, that the picture was limited only by the power of vision. That would have to be considered, for the picture theatre of the future would have other considerations. The question of the limiting power of the vision depended on the size of the screen, because if only that was big enough it could be seen a great way off. If a picture was big enough to be seen at 200 feet, it was too large when viewed at 50 feet, so it was really a compromise. He had visited many theatres in the States, and had tested their acoustic properties. In listening to a singer or a speaker from one of the doors remote from the stage, it was always found that the theatre was simply a gramophone trumpet, the speaker at the centre of the stage being the focal point. Mr. Atkinson also referred to the *length* of the screen; technically the expression



should be *width* of the screen. He heartily congratulated Mr. Atkinson on the first line of his paragraph as to projection, in which he said that projection was the crux of picture-theatre planning. The converse was sometimes true, for in the most modern theatre in New York they had put the machine in a high room and tried to throw the picture on to the screen, but they found it impinging on a steel joist, and they had proposed to cut through that joist and so remove the obstruction, but, fortunately for the stability of the building, the designer intervened in time, and the result of the compromise was that the sight lines were considerably out. They had designed for a 3- or 4-inch clearance, and they decided that the sight lines must go. Mr. Atkinson said the length of the projection should not exceed 100 feet; but up to 150 feet had been done, and he should not like it to be considered that 150 feet was the maximum; he had theatres under his control which threw it 180 feet. In America there was shown a picture 100 feet wide and 75 feet high, at 350 feet distance. He was pleased to see we were returning to sanity in the way of having smaller pictures. In 1913 if there was a good picture it simply meant that the end of the theatre was covered with it; but now people realised that a small bright picture was better than a large dimly lighted one, and the smaller ones lent themselves to treatment much better. One speaker said that a translucent screen could be used on a 10-feet throw, but he did not mention the size of the picture. If he meant it should be a 20-foot picture, then we should have to revise the laws of light. With the ordinary lens, distortion appears outside 60°. Light itself was invisible; it was only seen if it was split up or diffused in some way. The quickest way to bring it down to a basis that can be seen was to have a sheet of clear glass, and gradually increase the intensity of the white matter that can be put on it; this would diffuse the light, and the picture would become more and more clear, for the light transmitted would be less and less, because clear glass gave about 90 per cent. transmission. With 60° of transmission and 30° of reflection, a good picture was seen. That was much below the result which could be obtained with an opaque screen, for with a good opaque screen 80 per cent. of light could be sent back. That was why the translucent screen had not been extensively adopted in this country. Another reason was that there was some transmission, and the intensity of the picture would vary according to the part of the house from which it was viewed. At one or two of the modern theatres escalators were being adopted instead of staircases. The type on the Tube railways, however, was too noisy, and too expensive also. There was a cheaper kind in the States. Mr. Atkinson's Paper dealt chiefly with design, but there were excellent points in it in regard to equipment. The average cubic contents of the cinema theatre ran to 200 cubic feet per seat, and 400 cubic feet per hour was reached when it was filled. If no mechanical means of ventilation was provided, that meant that on account of the

body heat of the people the temperature would rise 20° to 30° F., which would be very excessive. He had found that a theatre seating 3,000 people would develop a heat equal to burning 1 cwt. of coal in the auditorium per hour. In two theatres in America there were refrigerating machines of 100 tons capacity; he was there in the late autumn, so did not experience its effect. For 3,000 people, 5½ million cubic feet per hour, weighing 180 tons, were required. It would thus be realised that the ducts must be well planned, and the registers well placed, so as to prevent draught, while giving good ventilation. And for such a theatre a chimney was wanted 30 inches by 30 inches, 80 feet high, so that the 12-inch stack which so frequently figured on architects' drawings was not enough. With the introduction of large quantities of air there came the question of dust too. If in the 3,000-people theatre the weight of air was estimated at one-tenth of 1 per cent., 12 lb. of dirt would be introduced per hour, or 100 lb. per day. Lighting also called for careful consideration, and vast improvements had been made in that since the war. The picture theatre had inverted lighting, and the question of glare had to be considered. From what he had said as to dirt, the question of vacuum cleaning would be seen to be important. It was not unusual to take 1 cwt. of dirt per week from the carpets.

Mr. ATKINSON, in responding, said that the two best men in America on this work were Mr. Lamb, of New York, who had done the Capitol Theatre, and probably 300 or 400 others; and Mr. Crane, of Detroit, who had probably also done some 300. Mr. Grierson had replied on most of the points concerning projection, but he might mention that there was a theatre at Cricklewood, called the Palace Theatre, which had a balcony projection. He agreed with what Mr. Derbyshire had said, because the architect was useless unless he could produce a building which could be worked on an economical basis. The building was a means to an end, and unless it filled its purpose in every respect, it might as well not be built. Planning and decoration were, apparently, looked upon as two separate things; but they were not. The building was a complete unit; it grew by its use, and pleased by its decoration; and if the decoration was too elaborate for the purpose of its directors it was also badly planned and failed of its purpose. He advised cheaper methods of building, and decoration would be none the worse for being cheaper. The architect had yet much to learn in meeting thoroughly businesslike requirements and giving business men what they wanted. In America architects led the public and led business men and told them what they ought to have. Their ideas were so well developed, so broad, so good in outline and so well based upon precedent, that they could often tell the business man, in his own line, what he ought to do, and they were generally right. Briefly, the architect must produce the building which, at the beginning and at the end, fulfilled economically its functions.

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## COST OF BUILDING.

AT the request of the Council of the Royal Institute of British Architects the Board has given special attention to the high cost of building and the future prospects of the Building Industry. In the considered opinion of the Board, after examination of the evidence submitted to it, the situation may be summarised as follows :—

1. The cost of building in this country has now, probably, reached its maximum. Employers and operatives have already agreed upon reductions in the rates of wages ; materials are now more readily obtainable than at any time since the War, and the prices thereof are, in many cases, appreciably reduced.

2. The outlook of the Industry for the future is, on the whole, hopeful. The general demoralisation due to War conditions is gradually passing away, and the Board is glad to record instances of support given by the Trade Unions to obtaining better output.

3. Extensive schemes for building are reported by architects to be under consideration. The lower prices should bring such schemes forward for execution, and thereby increase employment in the building and collateral trades.

4. The Board has already expressed its conviction that freedom from the interference of Government Departments is essential to the prosperity of the Building Industry. In its opinion the progress of National Housing has been greatly hindered, the cost increased, and the efficiency and comfort of the houses impaired by the useless and harassing intervention of State officials.

The Board welcomes the fact that the Government have announced their intention of removing the embargo on "luxury" building.

5. The Board views with apprehension the creation and growth of any "rings" and "combines" by manufacturers whose activities have the tendency to keep up prices and limit production. Any combinations which eliminate trade competition are a danger to industry unless the consumer is allowed to benefit by the reductions they are able to effect in the cost of administration and production.

6. Enterprise in building, as in other trades, is adversely affected by shortened credit due to the financial position of the country. The Board earnestly invites the Government to reduce public expenditure, and to repress the ambition of officials to increase the scope and power of their respective departments, with their consequent cost to the nation.

JOHN W. SIMPSON,  
President,  
The Royal Institute  
of British Architects,  
Chairman.

J. P. LLOYD,  
President,  
London District Council National  
Federation of Building  
Trades Operatives,  
Vice-Chairman.

# SIR R. ROWAND ANDERSON, LL.D. [F.]. 1834—1921.

SIR R. ROWAND ANDERSON died at Edinburgh on the 1st June, aged eighty-seven. He was elected to the Fellowship of the Royal Institute in 1903, and in 1916, on the nomination of the Institute, was awarded the Royal Gold Medal in recognition of the merit of his work as an architect and of his services to architectural education. The following account of his career appeared in *The Times* of the 3rd inst., under the sub-heading "Rebuilder of Cathedrals":—

Anderson attained a distinguished position in his art comparatively early in life, and that without any special advantages in the way of birth, connexion, or training. He was born in 1834 at Forres, where his father, Robert Anderson, was a solicitor, and as a young man his first and apparently only training in construction and design was obtained in the ranks of the Royal Engineers when quartered at Edinburgh Castle.\* A more serious handicap to his progress would seem to have lain in his comparative inability to express his ideas in drawing, which he never surmounted to the end of his career. Yet we find him, when little over 40 years of age, recognised by the Senate of the University, in connexion with the competition for its new Medical Schools initiated in 1874–5, as "one of the six chief architects of Edinburgh" (Sir A. Grant's "The Story of the University of Edinburgh").

In the meantime Anderson had been able to supplement his R.E. training by a comprehensive tour of study on the Continent. His work up to 1875 was mainly confined to school and church architecture. With the competition for the Edinburgh Medical Schools came his first great opportunity and success. His design was selected from the six submitted, solely on the convenience and excellence of its internal arrangements, though, owing to paucity of funds, much remodelling and compression of the first scheme were found necessary.

Much important work elsewhere had also been falling to the successful architect: the Caledonian Railway's offices, Glasgow (with its extremely fine and original tower), altered before the buildings were completed with great skill and ingenuity to serve as an hotel, 1881–84; Mount Stuart,

\* Sir Rowand Anderson, on the occasion of the Presentation of the Royal Gold Medal in 1916, gave the following details of his early professional career:—

"Like some others, I was not brought up to architecture in the recognised way—that is, by means of an apprenticeship—but was articled to a lawyer in the hope that I would follow a legal career. After four years spent in what to me was most uncongenial work, my parents recognised the inevitable and allowed me to follow the profession of architecture.

"I became a pupil of a teacher of architectural drawing, and entered also the Architectural Section of the School of the Board of Manufactures, the precursor of most of the schools of design in this country. I afterwards left for a year's residence in Italy and France, where I spent my time in measuring and drawing work of the Renaissance and Mediaeval periods.

"On returning to Edinburgh I spent some time in several offices, took part in some competitions, gained some and lost others. In 1875, when the new schools were being built under the Education Department, I was invited to enter a limited competition of six. I came out first, and the carrying out of three of the largest schools was entrusted to me."

—JOURNAL R.I.B.A., 24th June 1916, pp. 265–66.

Lord Bute's great mansion on the Island of Bute, about the same date; the Conservative Club, Princes Street, Edinburgh, 1883; the Dome which completes Robert Adam's main façade of Edinburgh University, 1886; and, immediately after, 1886–88, the National Portrait Gallery, in Queen Street, Edinburgh.

In later years Anderson deservedly earned a wide reputation as architect for the restoration of some of the most notable ecclesiastic buildings of Scotland. Dunblane Cathedral, *corvis et buhonibus ereptum*, was, at a cost of £30,000, restored throughout to its wonted use instead of being left to abuse as a picturesque ruin, and that without losing in any degree the added beauty of antiquity, in marked contrast to the treatment of some at least of the English cathedrals. Later came Paisley Abbey, Culross Abbey, and Dunfermline Abbey (interior), with equally satisfactory results so far as funds have permitted the works to be carried. Another series of works which, though smaller, are well worth attention are the monuments erected to Anderson's design—that in Parliament Square, Edinburgh, opposite the west door of St. Giles's Cathedral, to the Duke of Buccleuch, and within the cathedral those to Montrose and Argyll.

His position in Scottish architecture was recognised in the invitation to him by the Government to submit a design along with other selected architects from England and Ireland for the Imperial Institute in 1887, and again for the Queen Victoria Memorial in 1901. He was also one of seven nominated by the Royal Institute of British Architects in 1904 to submit designs for the extension of the British Museum. On the accession of King Edward, he was further honoured by being selected to carry out considerable alterations at Balmoral Castle.

When seeking to appraise the quality as architecture of Sir Rowand Anderson's works two characteristics of the man and his method must be borne in mind—the one, his own deficiency as a draughtsman, the other, the quite unusual variety of styles which he employed. The personal note which, in the result, characterises all his works—whether the style be early Italian Renaissance, as in the Medical Schools and the Conservative Club; French Gothic, as in the Portrait Gallery; François Premier, in the Caledonian Railway buildings; Norman, early or late Gothic, as in his various churches; or Scottish domestic, as in his houses—is that of largeness and nobility of treatment, studied proportion in mass, combined with refinement and elegance in detail. His planning, in like manner, is direct, simple, balanced; throughout the work is that of the head rather than the heart.

His life was not free from storms. Having in 1876 been elected an Associate of the Royal Scottish Academy, and being passed over in subsequent elections to full membership, he resigned in 1883, but in 1896 he was re-elected as an honorary member. He received a knighthood from King Edward at the Coronation in 1902.—*The Times*, 3rd June, 1921.

A notice of Sir Rowand Anderson which omits all reference to his services in the cause of architectural education is very inadequate. How valuable to the profession his efforts have been in this behalf may be gauged from results which are now matters of history. In the course of his reply to the Presidential Address at the Presentation of the Royal Gold Medal in 1916, Sir Rowand briefly dealt with the inception and progress of the system of training he advocated:—

"You have been good enough to include my services to architectural education as one of the qualifications for my receiving this Gold Medal. I acknowledge most gratefully your reference to this. I began to take an interest in architectural education in 1892. South Kensington up to that time had the entire control of art education, but the education they gave never seemed to produce any result beneficial to the architectural student, and it is not difficult to see why this was so. The system of payment by results poisoned the whole thing. The teachers' income rose and fell according to the number of the prize drawings produced by the student. These had to be worked up to a standard of excellence, as drawings, to meet the views of the examiners in London. So it eventually came to pass that the school existed for the benefit of the teacher more than for the taught. The hopelessness of expecting anything to come out of this system of teaching as regards architecture culminated in 1892. A number of architects and others, including myself, with the aid of the Board of Manufactures, then combined to start a school entirely free from the baneful influence of South Kensington. I should here inform you that the Board of Manufactures came into existence about the time of the Union of Scotland and England, and administered some of the money known as the Equivalent Grant for the Advancement of the Arts and Industries of Scotland. In addition to what this Board was able to do for us, a fair amount of money was subscribed by those interested in this new departure. But the scheme was nearly wrecked by the difficulty of getting a Director of sufficient standing and acquirements for such a salary as we could afford. So, to prevent the collapse of this promising movement, I was asked, and undertook, to act as Honorary Director. I gave as much time as I could possibly spare to what has always been to me interesting work. With the assistance of one or two paid teachers a start was made. From the very first the scheme caught on. It gradually became recognised by the student as the best means of getting an education to supplement what he was acquiring as a pupil or apprentice in a private office.

"Another important feature in our teaching was the organising of a scheme for obtaining accurate records of buildings erected previous to the eighteenth century. This was called a National Art Survey. It was a very ambitious scheme, but it worked out all right. Two of the best draughtsmen were selected annually, and to enable them to devote their entire time to the work they were paid small salaries, and in addition an allowance for travelling and incidental expenses. All the drawings made by them became the property of the school. . . . There are now something like two thousand sheets, forming, I should say, the finest collection in this country. It contains, in addition to the surveys of the buildings, a large collection of drawings and details of early plaster work, wall panellings, fireplaces, and a most interesting collection of old furniture to be found in buildings still inhabited. The result of all this has been most stimulating. I never knew a more enthusiastic or industrious set of students. The work they produced was of a very high standard of excellence, and some of them secured many of the coveted prizes which you offer here to competitors from all quarters. On leaving the school the students have always been greatly sought after as assistants. They are scattered all over Britain and its Overseas Dominions, and from letters I have often received they all attribute their success to the sound practical education they had received."

The National Art Survey Drawings above referred

to are now in course of publication, Part I. (reviewed elsewhere in this issue by Mr. P. Leslie Waterhouse) and Part II. having been produced under the editorship of Sir Rowand Anderson, Dr. Thomas Ross, and Mr. W. T. Oldrieve.

Mr. Ernest Newton, C.B.E., R.A., in the above-mentioned Presidential Address, paid the following tribute to Sir Rowand Anderson's architectural achievements:—"The characteristic quality of his work is its evident integrity, each building being thought out for its special purpose with a simplicity and directness of conception which dominates the whole design, the beauty of any particular motif or the careful study of its detail never being allowed undue prominence, each work being eloquent of the conscientious study of the requirements and purposes of the building and of his knowledge of and sympathy with the various crafts employed. It is not too much to say that his work and teaching have not only influenced large numbers of architects now in practice, but that many of the building firms in Scotland owe their capacity for fine craftsmanship and selection of material to his work and guidance."

A complete list of Sir Rowand's works, comprising public buildings, churches, church halls, schools, mansions and memorials, was given in the JOURNAL for 24th June 1916.

Sir Rowand Anderson was the first President of the Scottish Institute of Architects, a body formed in 1916 to incorporate the various architectural societies in order "to combine their efforts for the general advancement of architecture and for the promotion of the æsthetic, scientific and practical efficiency of the profession." For many years he had an estate at Tangiers, and used to spend a part of the winter there. His experience of the country and its inhabitants made him a determined opponent of the French annexation of Morocco. As a result of his travels in Italy, he published a book on "The Mediæval Architecture of the Middle Ages." He was also the author of a folio of "Examples of the Municipal, Commercial, and Street Architecture of France and Italy," published in 1878.

There was a large and representative attendance of mourners at the funeral service, which took place at St. James's Episcopal Church, Edinburgh. The pall-bearers were Sir Alfred Ewing, Principal of the University of Edinburgh, Sir J. Lawton Wingate, President of the Royal Scottish Academy, Mr. W. T. Oldrieve [F.], representing the R.I.B.A., and Mr. A. N. Paterson, A.R.S.A. [F.], President of the Institute of Scottish Architects. Others present were Sir John Burnet, A.R.A., R.S.A. [F.], Sir Robert Lorimer, A.R.A., A.R.S.A. [F.], Sir George M. Paul, Deputy Keeper of the Signet, Sir John R. Findlay, Sir Colin G. Macrae, Sir Henry Cook, representing the Royal Company of Archers, the King's Body Guard for Scotland, and representatives of various other bodies.



## PROFESSORSHIP AND PUBLIC RECOGNITION.

By H. BARTLE COX [A.], Ancien Elève, Atelier Laloux, Paris.

IN England, architects often complain of public indifference, but in France, the profession enjoys more public recognition because of its more logical organisation for the training of architects. Centralisation in education, as in commerce, has many drawbacks, yet remains the best of all imperfect systems. Regional architecture, for all its charms, was merely a happy result of isolation, and is unlikely to retain its individuality in the future. French architectural education aims rather at encouraging personal effort than at imposing individual opinion. The Ecole des Beaux-Arts is not a teaching institution in the English sense, but a central focus for the schools. A progressive series of *programmes* (subjects) is proposed by a man who has made a special study of the object and method of setting a subject. The different *ateliers* (schools) all send in *projets* (designs) for the same programme, whether elementary or advanced; these are publicly exhibited after being judged by a large representative jury,\* and awards made accordingly. His place in a *concours* (competition) is a great lesson to the student.

The French believe that architectural education is a special science not to be picked up in offices nor necessarily understood by brilliant men, since a successful architect may be unfitted by temperament to organise educational courses.

At the Ecole des Beaux-Arts the architect entrusted with the setting of programmes is called the Professor of the Theory of Architecture. This responsible position is now held by M. Victor A. Blavette, Grand Prix de Rome (1879), Architect to the Louvre. He succeeded Julien Guadet, the much esteemed author of the important work: *Eléments et Théorie de l'Architecture* (*Cours professé à l'Ecole Nationale et Spéciale des Beaux-Arts*), the best educational treatise on architecture in any language. From conversations with M. Blavette and with M. Jules Godefroy (Member of the Jury, Ecole des Beaux-Arts), I drew the following conclusions with regard to the setting of programmes:—

- (1) In principle, they should be mainly theoretical.
- (2) They should aim at developing artistic imagination.
- (3) Their object is to train architects rather than builders.

Nevertheless, architectural education has to be adapted to at least three categories of students:—Elementary, Intermediate, Advanced. All must pass through the elementary stage, a few become advanced, the majority remain intermediate.

Programmes for elementary students should tend to educate them in the first principles of composition, the use of the orders, in the appreciation of proportion and the rendering of effect. Scientific construction can scarcely yet be expected. The students' imagination should not be hampered by petty considerations of a commonplace nature. The aim in this category is essentially artistic and theoretical.

Advanced students, in addition to submitting solutions for special programmes dealing exclusively with construction, are expected to have some practical experience, to have worked in offices, and to have studied stereotomy and other building sciences. Thus equipped they will be capable of tackling programmes of a character calculated to stimulate the higher faculties for big decorative schemes. This class of programme, again, is more particularly of a theoretical nature, and the student should be left perfectly free in the choice of style. Special archaeological programmes are set with the direct aim of preparing the student for restoration work. Here it may be observed that the "Ecole" stands for scholarly modern interpretation of traditional principles; that it encourages style or character, but not the imitation of styles. Hence, a national style is in constant process of development.

Students in the intermediate class largely outnumber the others. The majority, especially since the war, cannot afford the time and money for the complete course leading up to the Grand Prix de Rome; consequently the programmes for this class have to be more practical, more scientific and more adapted to the commonplace requirements of everyday life. The greater number of students have to leave when in the 2nd Class (or after having done one or two first-class *projets*) in order to make a position in life. To cater for this class is a necessity, but somewhat upsets the progressive theory of the Ecole training leading up to the "Diploma," yet it is gaining ground every day. Nevertheless it is essential that the professor responsible for setting the programmes should know how to frame them so as to bring out artistic interpretations of practical problems.

The whole question of Architectural Education consists in the drawing up of Programmes. The Professor himself must have a clear idea of the solution of the subject proposed, and should be sure of the practicability of the imagined scheme. While allowing considerable freedom to the student, he should suggest the artistic character of the building and hint at the required accommodation, avoiding impossible dimensions. In judging the results submitted, care is taken to award in strict accordance with the aim of the programme. If the *projet* is a *Rendu* (careful study) it must be effectively rendered; if a *Projet de Construction* it must be scientifically worked out; but if the problem consists in rapidly setting down imaginative ideas for a large composition the *projets* will not be judged from a prosy practical point of view.

The average Englishman prides himself on being

\* An interesting article could be written on the functioning of the "jury" at the Ecole des Beaux-Arts. It is a highly organised affair for thoroughness in judging and shows *Collective* (National) tendency rather than *Individual* (Personal) opinion. The jury numbers about 25 architects of note, and never less than 15 are present.—H. B. C.



practical, but this savours of laziness or of a preference for 5 per cent. before fine architecture. The practical fellow has been termed "A man with one eye and a bag of tools." Napoleon said: "C'est l'imagination qui gouverne le genre humain." In architecture, as in military tactics, we may profitably inspire from our friends across the Channel. In this connection it is instructive to read Monsieur Godefroy's article, "*Une Heureuse Initiative*" in the *Bulletin de la Société des Architectes Diplômés par le Gouvernement* for May 1st, 1921. He states that the Professor of Theory recently set for the advanced students an *esquisse-esquisse* (comprehensive rough draft design) for an *Ecole Normale d'Education physique*, and that the Minister for War asked the Director of the "Ecole" to inform him of the *projets* placed first. The sub-director thereupon suggested that officers interested in the competition should visit the exhibition, when a delegation of the jury would explain the reasons which guided them in placing the *projets* in order of merit. Twenty-five officers, mostly ranking as colonels, visited the exhibition and expressed their astonishment at what the students were able to do in a single day of "12 hours" without preliminary study of the subject. General Pénelon said that in the future when a building for military purposes was contemplated an appeal should be made for the ideas of the students. M. Godefroy suggests that other Ministries should be approached in the same way.

The article, it will be seen, makes a very practical suggestion for increasing the architect's prestige in the public eye. Technically, it enables the uninitiated to see what capable work well-trained students can do (overnight, as it were) in the matter of composing a vast scheme, provided the programme set is well drawn up. In actual practice the programme is made by the architect himself after consultation with the client. If the conditions for a public competition are properly drafted the competitors will not need to ask many "Questions," and the assessor's time will be saved. Students cannot be expected to be familiar with the exact accommodation desirable for every kind of building, hence the responsibility that falls upon the Professor of Theory.

The *esquisse-esquisse* is particularly French in method, and generally perplexes foreigners. It is eminently practical, yet essentially theoretical, but must be regarded merely as a form of study. Some brilliant but idle students are inclined to rest on their oars, content with dazzling the eyes of the layman, but the development of a faculty regarded by all serious students as a necessity should not be lessened on this account. What better method could be devised for aiding rapidity in composition? True, this is not enough in itself, but it is a preliminary acquirement of necessity to the purist and a highly practical accomplishment for the business-like artist, which will prove of the utmost value in impressing clients.

Is such skilful brilliancy widespread among our British students? If not, suggestions for the culti-

vation of this facility of expression should not be disregarded. Its possession would largely help to dissipate the superstition of public indifference.

The great principle of the Ecole training, the most logically organised method in the world, is the Setting and Reading of programmes. The student learns that a station should not be made to look like an hotel, and the professor learns not to ask for an hotel if he wants a station. Our President, Mr. John W. Simpson, pointed this out very clearly in his Address to Students last January, when discussing the question of public competitions. It is, of all considerations, the most important both for Assessors and Competitors. A "School" frankly academic provides theoretical grounding for the practitioner.

The mere reading of a series of programmes set for students at the Ecole des Beaux-Arts is an education in itself. For instance, a monument might in appearance be either funereal or triumphal, or both, but merely to ask for a monument to the dead would leave the student in the dark as to how it will be judged; besides, the reading of the programme would be of no educational value artistically. The drawing up of instructive programmes is an artistic science worthy of our deepest consideration, and for this I would suggest for the benefit of British architectural education:—

- (1) A greater Centralisation of our teaching bodies.
- (2) The nomination of a Professor of Theory.
- (3) A representative jury of all the leading professors.

Such an extension of our efforts would lead to more vigorous and more National results.

The "*Professor*," a practising architect who has made a special study of this particular form of instruction, should know in detail the artistic and scientific requirements of all the subjects proposed, such as the usual stock-in-trade of commemorative monuments, town halls, theatres, museums, &c., and of town planning; but, for modern purposes, as even he cannot be expected to be familiar with every kind of building from slaughter-houses to libraries and synagogues to lunatic asylums, it is his concern to find them out before setting the subject. For this he has a civic right to ask information from administrative bodies, private companies, corporations, associations, &c. The British authorities, if courteously approached, would be not less obliging than the French. Thus drawn up, the programmes would form valuable documents for architects, and the students' *projets* valuable suggestions for the public. The authorities not being slow to recognise their own interests, encouragement would follow, and architects' efforts, less isolated, would become better known and more effectively patronised, public indifference would vanish and the status of the profession be thereby enhanced. Effective Professorship is the only road to public recognition.

## OFFICIAL ARCHITECTURE.

THE Council have directed the publication of the following extracts from a Report submitted by the Official Architecture Committee,\* dated 17th February 1915. Although not adopted by the Council as regards the findings of the Committee, the Report contains information useful to members collected in the course of the enquiry. Any member desirous of inspecting the original Report can do so on application to the Secretary.

The Council take this opportunity of endorsing the following words used by the President at the General Meeting on 9th April 1921:—"The official architects themselves are in many cases members of this Institute, and as such they have all the privileges, the protection, and all the affectionate support which this Institute can give them, provided always that they themselves walk within the perfectly clearly laid down lines of professional morality."

## Extracts from the Report of the Official Architecture Committee (1915).

APPENDIX A.—*Extract from Report of the Select Committee on Estimates, 25th July, 1912, H.M. Office of Works.*

"VOTE 5 (MISCELLANEOUS LEGAL BUILDINGS).—PERCENTAGE OF COST OF STAFF TO WORKS.

4. (Q. 1534.) The opinion is sometimes advanced in the Press, and elsewhere, that it would conduce to economy if the Department employed outside Architects instead of having a permanent staff of Architects belonging to the office. Your Committee considered the point, and at their request a return was put in showing the allocation of work in the Architect staff and the percentage of cost. (App. Nos. 7 and 8.) The figures show that the percentage is only 4.01 for the permanent staff, while the usual remuneration of an Architect is 5 per cent. A variety of services is also included for which Architects are entitled to charge additional fees, and a very large amount of work is done in 'maintenance' of buildings all over the world. All this is covered by the 4.01 per cent. already mentioned. For works of importance competitive designs are invited, and the work is given to the successful competitor. (Q. 2036.)

Your Committee have not, however, had sufficient time to inquire as closely as they would have wished into the organisation of the Architects' Department, and recommend this to the consideration of the Treasury."

APPENDIX B.—*Extract from Report of the Select Committee on Estimates, 25th July, 1912, H.M. Office of Works.*

"APPENDIX NO. 7.—*Papers handed in by Mr. E. H. Bright.*  
RETURN SHOWING PERCENTAGE COST OF ARCHITECTURAL STAFF TO WORKS.

	General.		Labour Exchanges.		Diplomatic.	
	£	Per cent.	£	Per cent.	£	Per cent.
1900-1 ..	540,089	—	—	—	27,102	—
	16,850	3.12	—	—	3,559	13.10
1901-2 ..	625,347	—	—	—	32,392	—
	17,000	—	—	—	3,610	11.14
1902-3 ..	743,126	—	—	—	36,745	—
	19,500	2.62	—	—	3,670	10.00
1903-4 ..	750,871	—	—	—	52,659	—
	23,600	3.14	—	—	3,650	7.00
1904-5 ..	775,352	—	—	—	46,467	—
	24,000	3.10	—	—	3,150	6.77
1905-6 ..	683,310	—	—	—	81,994	—
	25,800	3.77	—	—	3,310	4.00
1906-7 ..	807,808	—	—	—	84,367	—
	25,750	3.18	—	—	3,900	4.62
1907-8 ..	876,971	—	—	—	57,851	—
	77,000	3.08	—	—	3,750	6.50
1908-9 ..	904,139	—	—	—	73,534	—
	27,250	3.00	—	—	4,150	5.51

\* The Committee was appointed by the Council of the Institute in 1912.

1909-10 ..	£835,347	—	£30,114	—	£90,035	—
	27,100	3.24	3,850	12.75	4,050	4.5
1910-11 ..	1,062,302	—	71,700	—	94,000	—
	30,050	2.83	4,750	6.76	4,300	4.57
	8,604,962	—	101,814	—	677,146	—
	263,900	3.08	8,600	8.45	41,090	6.07
	£		£			
	8,604,962	..	..	..	263,900	
	101,814	..	..	..	8,600	
	677,146	..	..	..	41,090	
	9,383,922	..	..	..	313,590	3.34 per cent.

The italic figures give the cost of the staff.

Add to this for cost of Establishment charges, rent, stationery, pensions, etc., 20 per cent. (an outside estimate), and the percentage is 4.01, as against the usual remuneration of an Architect of 5 per cent.

The Clerks of Works' wages, the Quantity Surveyors' fees and travelling expenses are a separate charge in the case of outside Architects, and have, therefore, not been included in this Return.

The Architects of the Office of Works have, however, to perform services for which outside Architects are entitled to charge additional fees; amongst these services may be mentioned:—

1. The inspection of sites and properties, negotiations for the purchase or leasing thereof; surveys; negotiations with adjoining owners.
2. Preparation of schemes, Acts of Parliament, examination of Bills before Parliament affecting Government rights, and many other services for which there is nothing to show by way of expenditure.
3. Conduct of Arbitrations, attendance thereat, or at other processes of law.
4. The supervision of all works of 'Maintenance,' amounting to nearly £300,000, in all parts of the world.

The Quantity Surveyors are paid according to an agreed scale."

APPENDIX D.—*Extract from the Report of the Committee of Inquiry into the Architects' and Surveyors' and Engineering Divisions of H.M. Office of Works, London, 1914.*

## EMPLOYMENT OF OUTSIDE ARCHITECTS.

"43. As a matter affecting the organisation of the Architects, it may be convenient to deal here with the important question of the extent to which the new architectural work of the Board could with advantage be entrusted to Architects in private practice. We have received in full the view, on the one side, of the Board's Secretary and the Principal Architect and his colleagues, and, on the other, of Sir Aston Webb and Mr. Blomfield, and have considered the matter from the standpoints, first, of architectural results, and, secondly, of cost and convenience of administration.

44. The two distinguished outside Architects referred to naturally approached the subject from the first point of view, their main argument being that the State could not obtain the best architecture from an official staff owing to the pressure of administrative business in a Government Department. It must be admitted that there is force in this criticism. We were assured by Sir Aston Webb and Mr. Blomfield that an Architect in private practice designs all the architectural details of his work with his own hand, and that he loses considerably in skill unless he is constantly engaged in the actual work of design. The Architects of the Office of Works spend only a comparatively small part of their official time in original designing, and their tendency is to rely too much on the work of the draughtsmen, though it is fair to say that they do in fact keep closely in touch with that work at all stages. We have commented elsewhere on the undue subordination of designing to administrative work, and have urged the necessity for an improvement in this respect. At the same time we think it is only due to the official staff to state that we are convinced that it includes men of marked ability in designing, and is in fact, on the whole, producing good architectural work, in spite of the disadvantageous circumstances to which we

have alluded elsewhere. We do not feel satisfied, therefore, that, even from the purely artistic point of view, the State cannot obtain good results from the employment of an official architectural staff.

45. From the administrative and financial point of view, the arguments for employing such a staff appear to us stronger. We have considered the return furnished to the Select Committee on Estimates (Appendix No. 7 to House of Commons No. 277 of 1912) showing the cost of the Board's architectural staff as a percentage of the annual expenditure by that staff for the ten years ended 1910-11. We believe that the correct figure for the ten years ended 1912-13 is about 5 per cent. (instead of the 4 per cent. given in the Return), which will, however, be decreased if our recommendations are adopted. But as the work performed by the Board's Architects includes many services for which special fees would be charged in private practice, and a mass of minor works and alterations for which fees would be payable in addition to the usual 5 per cent., we think that, even at present, the cost of their salaries compares favourably with the corresponding outside charges.

46. A comparison in this form is, however, somewhat academic. It is not, we understand, disputed that for the routine work of the Department an official staff is required. The question is whether outside Architects should not be employed on the more important new works. These are just the cases, however, where the employment of an official staff is cheapest—the cost, as a percentage of the expenditure on the work, falling in typical cases as low as 2 per cent. Further, as the Office of Works undertakes the maintenance and alteration of buildings in its charge it is in many cases of advantage to the Department to have within its own walls the Architects and Draughtsmen associated with the original design and erection of the buildings. It seems clear, therefore, that the employment of an official staff is in many cases more convenient to the Department and involves a smaller payment for architectural services.

47. But, further, we think that the experience of the official Architects must often enable them to produce more suitable and cheaper buildings. They have an intimate knowledge of the requirements of Government Departments, and are specialists in certain types of buildings. It is important to remember that nearly one-half of the new work undertaken by the Office of Works is in connection with Postal and Telegraph buildings, which are of a highly specialised character, unfamiliar to the outside Architect, and can, allowing for varieties of site, be treated by the official Architect on more or less uniform lines, which must tend to economy of public money.

48. There is, however, a certain class of buildings with regard to which the artistic point of view must obviously predominate, *i.e.*, broadly speaking, public buildings of the first class in London, Edinburgh, and Dublin. For works of this sort it is, we think, rightly demanded by public opinion that the best talent of the whole architectural profession should be at the disposal of the Government. Except in the case of Post Offices, however, which form a special class, such buildings have, in fact, as a rule been entrusted to outside Architects, and should, we think, continue to be so entrusted. But at the same time, we do not think it advisable to lay down any rigid rule, such as that all buildings costing more than a given sum should be assigned to outside Architects. We think it is desirable that the official Architects should be allowed to do some work of the highest class, if they are considered to be capable of it, because we fear that their total exclusion from such work would discourage them from keeping abreast with current ideas, and so re-act unfavourably on the general work of Department.

49. The decision in each case should, in our opinion, depend on circumstances, such as the nature and position of the building, the talent at the disposal of the Office, and the amount of work in hand."

London, 1914.

## CORRESPONDENCE.

### The Annual Report.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—Mr. Fraser's criticism of the proceedings at the Annual Meeting are severe and in some instances not well founded. The innovation by which the Chairmen of Committees dealt with their own portions of the report was by no means designed to prevent the asking of questions: the idea was that it presented a ready means of furnishing answers to them. In fact, the President pointed this out. Whether or not the discussion of the report occupied a fair share of the time may be a matter of opinion, but at any rate it takes up three columns of small type in the JOURNAL. It appeared to me that when the meeting terminated at 10 o'clock, it was because no one wished to continue the discussion, and, as far as one could judge from conversation with a good many members present, the innovation was well received.

There can be no question of the legality of printing the report before the meeting. It has to be sent to all members and to be printed in the JOURNAL. To do the printing of 21 pages twice over would involve unjustifiable expense.

The reasons for the decline in the number of Licentiates is fairly obvious. Admission to this class was closed in 1912: the youngest member was then over 30 and the average age considerably more. With no new recruits the wastage through death or retirement from practice is great and ever greater. Last year saw the last opportunity for Licentiates to join the class of Fellows, and 105 of them took advantage of it. 73 were lost by death or resignation.

The apparent discrepancies in the matter of grants are due to the fact that the Report deals with 12 months to April, 1921, while the financial year is for the year ending December 31st, 1920.

In the matter of appointment of members to serve on various bodies, I can only say that in some cases reports have appeared and in others no report was required. For instance, I was appointed to the Education Committee of University College, and there has been nothing in that connection that needed reporting. Mr. Fraser appears to have missed some matters that have been dealt with from time to time in the JOURNAL.

The matter of Conditions of Contract is fully worthy of note. At the moment of issuing the Report there was nothing to be said beyond the bare statement that appeared. The Conference has met since then and it appears to promise good results.

The deputation to the Ministry of Health, whose names appear on page 343, was appointed before the Scale of Charges Sub-committee came into existence, but Mr. Welch was appointed later to represent that Committee. Since the appointment there has been one interview at the Ministry of Health and he was present. At that interview it was asked that one member should attend again to confirm the draft and Mr. Gibson performed this duty. The original deputa-

tion already contained the Chairman and Hon. Secretary of the Practice Committee, of which the Scale of Charges Committee is a sub-committee.

In the matter of Unification and Registration your own footnote on page 428 shows where the particulars of the constitution of the Unification Committee may be found, and the matter seems to be quite clear. A report begins on the same page as Mr. Fraser's letter and renders further comment unnecessary. The Annual Report was in the hands of members on 23rd April and the Unification Committee met on 12th May, and it is therefore clear that the meeting could not be referred to in the Annual Report.

*Attendance.*—Any committee that wishes to publish the attendances of its members in the JOURNAL can do so. Those of the Council and Standing Committee appeared on 7th May. The Competition Committee is often summoned at very short notice to settle matters that have to be dealt with quickly, and this may explain the attendances. It is generally regarded as a very efficient committee.

It is suggested that the Standing Committee should publish accounts of their work from time to time, and this is a suggestion that may be commended to them. But I think that Mr. Fraser has himself been a member of a Standing Committee and I do not know that he has taken any steps to bring this about.

The Architects' Defence Committee is a matter of importance which Mr. Gammell is dealing with very faithfully in the present number of the JOURNAL.

I am sorry to occupy so much of your space but very little more need be said. Personally I do not agree with publishing parts of the KALENDAR in separate form: the present arrangement is more convenient and the increased income would surely be a very small matter. The advertisement contract has been very much in the mind of the Finance Committee, but a change that will bring us in a substantially larger guaranteed income even than that which Mr. Fraser suggests has now been made.

The matter of arrears of subscription is a statement of hard fact by professional accountants: there is no camouflage about it. It is actually the case that arrears have been paid up in increasing amounts.

The matter of Fire Insurance is important: it was reviewed by the Finance Committee recently, but I will call the attention of the Committee to it again.—Yours faithfully, ARTHUR KEEN (*Hon. Secretary*).

Mr. HORACE CUBITT, Hon. Secretary of the Practice Committee, writes:—"Mr. Fraser states that 'in the Report of the Practice Standing Committee anxious members are informed that there has been a special increase in the Scale of Housing Fees with regard to Road and Sewer Work.' This statement is entirely at variance with the Report, in which this matter was referred to as follows:—'As a result of several complaints by members, the Committee have recommended the Council to endeavour to obtain an increase in the scale of fees payable for road and sewer

work, but no success in this direction has yet been achieved.'"

#### The Proposed Professional Defence Union.

17, S. Peter's Street, Bedford, 6 June 1921.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—With reference to Mr. P. M. Fraser's letter in the JOURNAL of 28th May last, and because I believe that Mr. Fraser's obvious want of knowledge as to what is happening in the case of the Architects' Defence Union—mentioned in his letter under the head of "Report of Competitions Committee" at the foot of the left-hand column of page 428—may be shared by others, and that an explanation might be of service to others besides himself who are interested in this matter, I would claim the hospitality of your columns to make the following statement:—

(a) Mr. Fraser is under a misapprehension in thinking that sheer apathy was the reason for the scheme of 1913-14 not going through. The reason was the war. It is unnecessary to take up the always limited space in the JOURNAL by enumerating the facts in detail, otherwise I could give proof of this statement.

(b) The proposal has been resuscitated, and at the present moment is well on the way for final submission to the general body, but as obviously many matters of practical and economic detail have to be gone into and thoroughly thrashed out, it is not possible to produce a scheme as the conjurer does the rabbit from up his sleeve.

Having given these two items of explanation, I trust that Mr. Fraser and possibly others will accept the assurance that the proposal for the Defence Union is very far from being dead and forgotten, and I, for one, honestly hope and believe that this organisation, long overdue and imperatively needed by the profession, will at no distant date be brought into being.—Yours faithfully, K. GAMMELL.

P.S.—I must say, in fairness to those responsible for giving publicity in the JOURNAL and the technical press generally of the progress of our Institute business, that I cannot quite understand Mr. Fraser's justification for his criticism in this particular matter.—K. G.

#### Unification and Registration Committee.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—We view with some alarm the resolution of the above Committee that all architects should be allowed to become members of the R.I.B.A. Up to the present the Committee make no recommendation dealing with the second subject referred to them, and if the proposal is to form part of a Registration Bill we see no reason to object to it, for we are strong advocates for a Registration Bill that would be of real use to the profession, and we urge the R.I.B.A. to prepare a Bill of that nature forthwith. Unless this be done, we suggest that members of the R.I.B.A., and particularly new Associates, should carefully watch developments; that they should regard with caution, if not suspicion, any argument based on the plea of



first accepting the above proposal with a view to the possible framing of a Registration Bill at a later date. Until we obtain our Registration Act the basis for admittance to our ranks should be examination, and for their own sakes, as well as for the position of the R.I.B.A. as a learned and artistic society, we ask our members to resist any tampering with our constitution.

(Signed) W. S. CROSS, V.P.  
H. D. SEARLES-WOOD, V.P. (elect).  
GEORGE HUBBARD [F.].  
SYDNEY PERKS [F.].  
CHAS. B. FLOCKTON [F.].  
DIGBY L. SOLOMON [A.].

London County Hall.

70A, Basinghall Street, E.C.2, 1 June 1921.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—In Mr. Maurice E. Webb's account of the visit to the above, in your issue of 28th May, I note that he speaks of the river front of the building as the northern front. In making this error he is by no means alone; and quite recently I read in a London newspaper a reference to the "south" end of Westminster Bridge, which, as a matter of fact, lies very nearly east and west.

I think the river front of the County Hall will be found to face a trifle north of west. On the other hand, owing to the tortuous course pursued by the Thames in its passage through London, a building standing on the same bank, but fronting Limehouse Reach, will face almost due east.—Yours faithfully,

J. CHARLES BOURNE, *Licentiate*.

## REVIEWS.

### SCOTTISH ARCHITECTURE.

*Examples of Scottish Architecture from the 12th to the 17th century. A series of reproductions from the National Art Survey Drawings, published by a Joint Committee of the Board of Trustees for the National Galleries of Scotland and the Institute of Scottish Architects. Edited by Sir R. Rowand Anderson, LL.D., H.R.S.A.; Thomas Ross, LL.D.; W. T. Oldrieve, H.R.S.A. Published by George Waterston and Sons, Ltd., Edinburgh.*

The Collection of Drawings from which these reproductions are to be made consists of about seven hundred sheets of plans, measured elevations and detailed drawings relating to one hundred and forty buildings. From this material the Committee hope to make selections and to issue quarterly parts of about fifteen drawings each for the next five years.

The nucleus of the Collection dates from about 1866, when Mr. (afterwards Sir) R. Rowand Anderson (whose lamented death has recently been announced) induced some enthusiastic young architects to co-operate with him in preparing sketches and measured drawings of the best examples of Scottish architecture. Generous assistance was extended to the movement later by the Scottish School of Applied Art, and by the Town Council of Edinburgh: and bursaries and scholarships were

instituted to encourage the measuring and drawing of ancient buildings.

The enthusiasm of Sir R. Rowand Anderson never abated, and it is mainly through his generosity that the publication of a selection of these drawings has now become practicable. The volumes will form an invaluable record of buildings of interest, both historical and architectural, many of which are disused and are rapidly decaying, and some of which have already been demolished.

In the first volume the first building, Amisfield Tower, near Dumfries (A.D. 1600), is illustrated by six plates of drawings and two excellent photographs. In beginning with this the editors are setting a high standard, for the design is one of rare beauty and character. A simple plan 31 feet square outside, with walls 5 feet thick, and five storeys of one room inside—this was by no means easy material for a designer to work upon. But the old Scottish architect had a stout heart, and was never afraid of good broad spaces, and above the foursquare walls the tower blossoms out into a delightfully picturesque group of chimney-stacks, gables and turrets.

Two other buildings are illustrated:—Earlshall, Fifeshire, a fine example of sixteenth-century castellated house, and Elcho Castle on the Tay, near Perth. Elcho Castle is described as an unaltered house, dating from about the first half of the sixteenth century, planned for defence. The walls are 6 feet thick, and are well provided with shot-holes all round, on the ground floor. In the entrance porch is a good example of the old open wrought-iron gate, or "yett," which served for additional defence.

At present only this first quarterly part has been published, but it enables us to look forward with confidence to the remainder. The series will present a faithful record of the development of Scottish tradition in building, and no one who is interested in this subject, or in Scottish history, can afford to miss it.

P. L. WATERHOUSE [F.].

As we go to press there comes to hand from the publishers Part II. of the above work, comprising reproductions of drawings and photographs, together with descriptive letterpress, of Park o' Luce, Wigtownshire (Plates 19-21), Midhope Castle, Linlithgowshire (Plates 22-26), Fountainhall, Haddingtonshire (Plates 27-31), and Ford House, Midlothian (Pl. 32-34).—Ed.

### Colour Decoration of Façades.

Messrs. Thomas Parsons and Sons have published in book form illustrations of the three premiated and five other designs which were submitted in a competition which they inaugurated last year for a coloured design for the front of their business premises in Oxford Street. The assessors were Sir Reginald Blomfield, Sir Edwin Lutyens, Sir David Murray, Sir William Richmond and Mr. Frank Brangwyn. Some 700 drawings were sent in, and the assessors in their remarks commented on the general excellence of the designs. Sir Reginald Blomfield congratulated Messrs. Parsons on their enterprise in initiating the competition. It is interesting to have a published record in colour of the winning designs.—R. D.





9 CONDUIT STREET, REGENT STREET, W., 11th June 1921.

## CHRONICLE.

### R.I.B.A. Conference at Liverpool.

In pursuance of the policy announced in the Council's annual report that conferences of the Royal Institute shall be held annually in the great provincial centres, it has been decided to hold the first of these events at Liverpool on the 24th and 25th June. The arrangements have been made by the Council of the Liverpool Architectural Society in consultation with a Committee of Presidents of the Allied Societies, and the Institute is deeply indebted to those members of the Liverpool Society who have given so generously of their time and energies in order to ensure the success of the function. The underlying idea of these meetings is to bring London and provincial architects into closer and more effective touch with one another, to enable provincial members of the Institute, whom distance debar from attending meetings at headquarters, to discuss with their Metropolitan brethren the professional problems of the moment, and to bring home to the general public the organic unity of the architectural profession. Opportunity will be afforded under agreeable circumstances for the interchange of ideas, for comparison of methods, and for the statement of experiences under new and changing conditions. It is felt that, taken full advantage of, such opportunities cannot fail to assist the general advancement of architecture and promote the efficiency and the well-being of its exponents. An interesting programme has been arranged (see page 472) and it is hoped that all members whose engagements will permit will attend the conference and take this opportunity of becoming acquainted with their colleagues of Liverpool and other parts of the country. Members intending to be present are requested to send in their names to the Secretary R.I.B.A.

### The Annual Elections : Scrutineers' Reports.

The following are the reports of the scrutineers appointed to direct the election of the Council and Standing Committees for the Session 1921-22 :—

*To the Chairman of the General Business Meeting, Monday, 6th June 1921,—*

The Scrutineers appointed to count the votes for the election of the Council and Standing Committees for the Ses-

sion 1921-22 beg to report that 993 envelopes were received—385 from Fellows, 602 from Associates, and 6 from Hon. Associates. The result of the election is as follows :—

**PRESIDENT.**—Paul Waterhouse (unopposed).

**PAST PRESIDENTS.**—Sir Reginald Blomfield, R.A.; John William Simpson (unopposed).

**VICE-PRESIDENTS.**—*Elected* : E. Guy Dawber, 699; A. W. S. Cross, 616; Prof. S. D. Adshead, 602; H. D. Searles-Wood, 425.—*Not Elected* : H. T. Buckland, 417; H. P. Burke Downing, 404; George Hubbard, 348.

936 papers were received, of which 11 were invalid.

**HONORARY SECRETARY.**—Arthur Keen (unopposed).

**MEMBERS OF COUNCIL.**—*Elected* : H. V. Lanchester, 768 votes; Harry Barnes, 760; Sir E. Lutyens, 753; Walter Cave, 714; G. Gilbert Scott, 699; J. S. Gibson, 696; Curtis Green, 695; T. Geoffrey Lucas, 673; E. Stanley Hall, 641; Maurice Webb, 617; C. Stanley Peach, 588; Sir Banister Fletcher, 584; H. Austen Hall, 579; Alan E. Munby, 564; Sydney Perks, 562; Vincent Harris, 557; W. E. Riley, 542; H. V. Ashley, 487.—*Not Elected* : Max Clarke, 486; G. Topham Forrest, 468; H. M. Fletcher, 444; Wm. Woodward, 438; A. J. Davis, 435; Theodore Fyfe, 406; W. Gillbee Scott, 384; Lovett Gill, 379; H. W. Wills, 351; Delissa Joseph, 273.

936 papers were received, of which 26 were invalid.

**ASSOCIATE-MEMBERS OF COUNCIL.**—*Elected* : Stanley H. Hamp, 584; Harold C. Bradshaw, 482; Michael T. Waterhouse, 476; J. Alan Slater, 473; J. Stockdale Harrison, 463; John Hubert Worthington, 454.—*Not Elected* : Arthur W. Sheppard, 409; Leonard H. Bucknell, 387; Digby L. Solomon, 369; Herbert A. Welch, 342; Lionel B. Budden, 241; Guy D. G. Hake, 210.

936 papers were received, of which 22 were invalid.

**REPRESENTATIVE OF THE ARCHITECTURAL ASSOCIATION.** William Godfrey Newton.

**REPRESENTATIVES OF ALLIED SOCIETIES** (all unopposed).—Herbert Tudor Buckland (Birmingham); Charles Burrows Flockton (Sheffield); Gilbert Wilson Fraser (Liverpool); John Alfred Gotch (Northamptonshire); Arthur William Hennings (Manchester); Llewellyn Kitchen (York); Thomas Ridley Milburn (Newcastle); William Thomas Oldrieve (Edinburgh); William Brown Whitie (Glasgow).

**HONORARY AUDITORS.**—John Hudson; Arthur William Sheppard (unopposed).

**Scrutineers.**—C. H. Brodie, *Chairman*; Henry Lovegrove, Francis Hooper, Mordaunt H. C. Doll, I. B. Pite, Ernest G. Allen, J. E. Dixon-Spain, J. L. Seaton Dahl, Charles Woodward, Hylton B. Elkington, R. Stephen Ayling, Mountford Pigott, P. W. Hubbard, F. T. W. Goldsmith, Henry A. Saul, Herbert Shepherd, G. G. Wornum.

**ART STANDING COMMITTEE : FELLOWS.**—*Elected* : Ernest Newton, 784 votes; Sir Edwin L. Lutyens, 722; Prof. F. M. Simpson, 587; Prof. S. D. Adshead, 562; Halsey Ricardo, 560; Prof. A. E. Richardson, 540; Walter Cave, 538; J. J. Joass, 506; Maurice E. Webb, 471; Herbert Baker, 458.—*Not Elected* : H. P. Burke Downing, 452; Walter Tapper, 450; W. A. Forsyth, 440; Edward P. Warren, 352; Alfred Cox, 281; F. R. Hiorns, 229; J. D. Coleridge, 184; Basil Oliver, 180; Harry Sirr, 123.

**ASSOCIATES** (all unopposed) : William Robert Davidge, Cyril Arthur Farey, Percy Wells Lovell, Michael Theodore Waterhouse, William Arthur Webb, Arthur Welford.

921 papers were received, of which 32 were invalid.

**Scrutineers.**—C. H. Brodie, *Chairman*; L. K. Hett, R. Topham.

**LITERATURE STANDING COMMITTEE : FELLOWS.**—*Elected* : William Curtis Green, 706 votes; Charles Harrison Townsend, 678; Hubert Christian Corlette, 673; Percy Leslie Waterhouse, 659; Henry Heathcote Statham, 649; Martin Shaw Briggs, 632; Arthur Stratton, 613; Edwin Stanley Hall, 601; William Henry Ward, 585; Louis Ambler, 548.—*Not Elected* : Herbert Austen Hall, 539; Henry Martineau Fletcher, 536; Stanley Churchill Ramsey, 468; Arthur Hamilton Moberly, 368.

**ASSOCIATES.**—*Elected* : J. Alan Slater, 669 votes; J. H. Worthington, 656; H. Chalton Bradshaw, 641;

W. H. Ansell, 554; L. B. Budden, 540; A. T. Edwards, 520.—*Not Elected*: Miss E. M. Charles, 487; H. Bagenal, 372; C. E. Sayer, 353; H. J. Birnstingl, 134.

929 papers were received, of which 20 were invalid.

*Scrutineers*.—C. H. Brodie, *Chairman*; J. J. S. Naylor, Herbert Shepherd, T. Frank Green, J. McLaren Ross.

**PRACTICE STANDING COMMITTEE: FELLOWS.**—*Elected*: Arthur Keen, 719 votes; A. W. S. Cross, 654; John Slater, 601; Sydney Perks, 598; C. Stanley Peach, 575; Max Clarke, 561; H. V. Ashley, 508; G. Topham Forrest, 485; G. H. Lovegrove, 426; W. Henry White, 416.—*Not Elected*: A. O. Collard, 398; W. Campbell Jones, 389; W. G. Hunt, 370; Delissa Joseph, 329; Herbert A. Satchell, 329; F. Chatterton, 299; H. E. Mathews, 264; Charles Nicholas, 262; S. J. Tatchell, 246.

**ASSOCIATES.**—*Elected*: Horace Cubitt, 631 votes; H. V. M. Emerson, 505; H. A. Welch, 489; J. D. Scott, 456; Digby L. Solomon, 436; G. Scott Cockrill, 412.—*Not Elected*: Charles McLachlan, 402; C. E. Hutchinson, 368; K. Gammell, 344; W. H. Hamlyn, 245; P. W. Hawkins, 227; H. H. Golding, 191; F. R. Jelley, 141.

940 papers were received, of which 31 were invalid.

*Scrutineers*.—C. H. Brodie, *Chairman*; Henry A. Saul, A. E. Bartlett, G. C. Wilson, R. W. Pite, F. B. Nightingale.

**SCIENCE STANDING COMMITTEE: FELLOWS.**—*Elected*: H. D. Searles-Wood, 781 votes; A. E. Munby, 773; H. P. Adams, 761; Prof. R. E. Smith, 692; Raymond Unwin, 617; F. G. F. Hooper, 600; R. Stephen Ayling, 594; W. E. Vernon Crompton, 594; G. F. N. Clay, 587; S. B. Russell, 582.—*Not Elected*: Herbert Shepherd, 543; H. A. Saul, 460; J. E. Franck, 378.

**ASSOCIATES.**—*Elected*: G. L. Elkington, 649 votes; R. J. Angel, 628; J. H. Markham, 616; H. W. Burrows, 608; C. A. Daubney, 603; Charles Woodward, 586.—*Not Elected*: N. O. Searle, 578; T. F. H. White, 526.

904 papers were received, of which 20 were invalid.

*Scrutineers*.—C. H. Brodie, *Chairman*; I. B. Pite, J. L. Seaton Dahl, A. E. Bullock, S. J. H. Prynn.

#### Mr. Michael Waterhouse's Election to the Council.

The President, at the General Meeting last Monday, in declaring the Officers, Members of the Council, and Members of the Standing Committees duly elected in accordance with the Scrutineers' Reports, observed that there was one name on the list of elections to which he should like to make allusion—viz., that of Mr. Michael Waterhouse. The fact that he was elected to the Council for the first time coincidently with the advent of his father to the Presidentship must be extremely grateful to his father's heart. (Applause.) Members congratulated him sincerely, and hoped that he, in his turn, would attain to that great eminence which his father had already achieved.

#### Notes from the Minutes of the Council Meeting, 23rd May 1921.

**The Scale of Fees for Housing Schemes.**—The draft agreement with the Ministry of Health was approved and a vote of thanks was passed in favour of Mr. James S. Gibson and the other members of the deputation.

**Report of the Unification and Registration Committee.** The resolutions passed by the Unification and Registration Committee on 12th May were approved and a Sub-Committee was appointed to enter into negotiation with the Council of the Society of Architects.

**Competitions.**—The Competitions for the Hagley War Memorial and the Salisbury War Memorial were vetoed.

#### Grants.—The following annual grants were made:—

Architectural Association—	£
Ordinary Grant .. .. .	100
Second Instalment of Grant of £500 to	
Endowment Fund .. .. .	125
Architects' Benevolent Society .. .. .	100
Atmospheric Corrosion Research .. .. .	10

**Report of the Official Architecture Committee.**—The report was approved and ordered to be printed in the JOURNAL.

**Industrial Council for the Building Industry.**—Mr. James S. Gibson was appointed to represent the Architectural Profession on the Administrative Committee of the Industrial Council.

#### The Telephone "Buff Book."

The Council, acting on the recommendation of the Practice Standing Committee, request Members and Licentiates who publish their names in the "Buff Book" Telephone Directory to have them printed in the smallest type (similar to that adopted by solicitors and the medical profession).

#### Captain Sankey's Steel-Testing Machine.

At the conclusion of the ordinary business before the meeting last Monday a demonstration, arranged by the Science Standing Committee, was given of a machine for rapidly testing steel and other metals, the demonstrator being Captain H. Riall Sankey, R.E. (ret.), the patentee of the machine. Mr. E. Fiander Etchells [Hon. A.], President of the Concrete Institute, was present with other experts, and several of the London District Surveyors. It is usual to specify the tensile test for exhibiting the properties of steel and other metals employed by mechanical engineers, and such test is relied on in cases of dispute. A reliable tensile test, however, involves considerable expense in machining, and a testing machine of a pulling capacity of not less than thirty tons is necessary. Such machines are costly, and require an expert to work them, and only large works are able to afford the outlay; the small user must have recourse to testing works, involving considerable expense and delay. The result is that tensile tests are only made when definitely specified as part of the contract, or in case of dispute, the purchaser relying on the statements of the suppliers of the material. There is consequently a field in workshop practice for a simple test which can be rapidly carried out, and which, even if it has not the high order of accuracy of the tensile test, can nevertheless be relied on, and requires only a small amount of material and a test piece of simple form. It is claimed for the machine shown on Monday that it provides a simple and inexpensive, but at the same time absolutely reliable shop test of steel, brass and bronze. The test pieces are  $\frac{3}{8}$  inch diameter and 4 inches long; they are inexpensive to make, and can often be got out of even a finished piece of work without injury to the piece. The test itself takes about a minute, and can be performed by an intelligent labourer. The machine is fully

described and its uses detailed in "Pamphlet No. 355" issued by the makers, Messrs. C. F. Casella and Co., Ltd., 49 and 50, Parliament Street, Westminster. After Captain Sankey's demonstration, Mr. Etchells thoroughly overhauled the machine for the benefit of the meeting, explaining its parts and special features and the principle of its action. An unsuitable steel for reinforced concrete work, he said, would be discovered at once on being put into the machine. Anyone with such a machine in his office could know at once what steel he was using and whether or not it ought to be rejected. "One advantage," Mr. Etchells pointed out, "is its portability. Very often if you wait on a job until you get your steel tested by institutions a week's time may be lost on the work, and people will say you are holding the job up. On the other hand, if you don't have the steel tested you may be letting the job down." At the end of the demonstration a very cordial vote of thanks was passed to Captain Sankey for his demonstration, "and especially," added the President, "for his clear and lucid explanation of his useful invention." Mr. Francis Hooper expressed the thanks of the meeting for the delightful innovation introduced by the Science Committee for the benefit of members, and suggested that the Council should authorise the purchase of one of these machines and have it fixed up at the Institute for the convenience of London members. Probably, he said, the Allied Societies would do the same for their members, and so spread the utility of the machine throughout the country.

#### On Building a House.

The fifth of the series of six Public Lectures initiated and arranged by the Literature Standing Committee was delivered by Mr. H. M. Fletcher, M.A. Cantab. [F.], Chairman of the Committee, on the 2nd June, Mr. Ernest Newton, C.B.E., R.A. [F.], presiding. Mr. Fletcher entitled his discourse "Building a House; or What an Architect Does," and said that he was going to talk undiluted "shop," but reminded his hearers that the lectures were not addressed to architects. Quoting the passage in Shakespeare beginning:—

"When we mean to build,

We first survey the plot, then draw the model"

(*Henry IV*, 2nd Part, I. 3),

the lecturer said that the passage implied one sound moral: "Consult your architect from the very beginning, even before you have bought your plot. If you have a choice of plots call him in. His eye is trained to see what is not yet there, and it disheartens him to have to make the best of a site bristling with difficulties if he knows that earlier in the day he could have helped you to choose one that has all the amenities you want." The lecturer quoted the preliminary instruction which, he said, every house-building architect must have met from time to time during his practice: "I don't care what the house looks like so long as it's comfortable inside." Oddly enough, the man who gave utterance to it was often keen about old architecture, studied it, hunted it out on his travels, photo-

graphed it, sketched it; but between old architecture and modern building he saw no connection, and the architect might have a hard time in bridging the gulf for him. The designer needed not to worry overmuch about expressing the character of his client in the building; every conversation he had with him would register itself somewhere. Neither need he worry about expressing his own individuality, for if he had it, it would express itself; and if he had it not, he would do very little good. There was indeed this risk in the expression of an over-forceful individuality, that the outcome would be a house in which only the designer could live; and one could picture a sensitive person inhabiting such a house and coming to feel how the dominant personality of the architect gradually closed round him with a firmer and firmer grasp until, in terror of losing his own soul, he would take refuge in a speculating builder's villa. A certain impersonality, such as we found in the work of a tradition or a school, made for permanence; a wilfully emphasised individualism, often captivating for the moment, wore badly in the long run. Discussing the preparation of the working drawings, the lecturer assured the audience that the staircase would not be forgotten. "I am not going to argue about it, but will simply state flatly that the architect never has, never does, and never will forget the staircase. On the other hand, his sufferings from that joke are indescribable. Like Job's war-horse, he smelleth it afar off; unlike him, he never saith 'Ha! ha!' in the midst thereof. It is reckoned that every architect has to listen to it 3,000 times during his life; at the 3,001st repetition he dies."—There was not a more fascinating occupation in the world than the gradual building up of a design from its elements. The constant variety of conditions made the constant interest. Speaking generally, analysis preceded synthesis. Requirements were classified in order of importance—necessities first, then desirables, and unimportant things left to be fitted in; then, as a cross classification, a grouping of rooms together and apart according to aspect and convenience of service. The lecturer went through the multitudinous things that the architect had to keep in mind when getting out his working drawings, all of them involving a generous expenditure of tracing paper and indiarubber and brain-stuff. He showed where the quantity surveyor came in—a wonderful man, master of a peculiar style which in its breathlessness and the number of subjects it packed into one clause was super-legal, almost Teutonic. Speaking of the architect's qualifications, the lecturer quoted Vitruvius: "He must be talented and willing to learn, for neither unlearned talent nor untalented learning will make a perfect artist; he must be educated in literature, a skilled draughtsman, a profound geometrician, not ignorant of optics, well up in arithmetic, with a good knowledge of history, a diligent student of philosophy, a thorough musician, not ignorant of medicine, familiar with judicial decisions and skilled in astrology and the movements of the heavens." Having dealt with the supervision of

the building in progress, with suggested variations from plan, and the mysteries of technique peculiar to certain materials, the lecturer mentioned the mischief often caused by friends of the owner suggesting modifications in the plan—irresponsible humourists who look at a half-finished building and make some idiotic comment upon it. It was surprising how seriously many people without experience of building would take such witticisms, how eagerly they would suggest alterations in consequence, and how long a time the architect might have to spend in wearing down the effect of a momentary remark. Much subtler was the temptation offered by other buildings, whether actually seen or studied in the voluptuous pages of our modern folio publications. There was hardly a more fatal course, or one more ruinous to good design, than to go through the volumes of *Country Life*, saying: "I want that door, that gable, that window, that chimney stack." In general, those things were not what the client liked, but those things in their surroundings. It was not features that made a fine design, but the proper combination of features and their due subordination to the whole. For a house of moderate size, it would be truer to say that the ruthless elimination of features was the essential. Take such perfectly domestic yet dignified buildings as the houses attributed to Wren in the Close at Salisbury, or the Deanery of St. Paul's, or the plain stucco houses built round about 1800 in many of our country towns. They had walls pierced with window and door openings, eaves, roof, chimney stacks—very often no features at all—just the beggarly elements, but those elements so well placed and shaped, so carefully disposed in relation to each other and to the whole, that there was no suggestion of baldness, merely a decent, reticence, and the houses pre-eminently domestic and livable. It was not an easy form of design, and required more care and skill than that in which want of thought was disguised behind gables, finials, festoons, features lectured about in picturesque confusion; but, said the lecturer with emphasis, it repaid. The comparative poverty of the coming years would have its bright side if it erased the word "pretty" from the architectural dictionary.

The CHAIRMAN, in proposing a vote of thanks, said that everyone must feel, after the very excellent and detailed Paper Mr. Fletcher had given them, that all he had to do now was to go away and build a house himself. There were, however, certain secrets which Mr. Fletcher had kept back, and he (the chairman) could only assure his hearers that without the possession of those secrets they would find it very difficult to build a house without the aid of an architect. He asked to be forgiven for saying it was a mistake to suppose that only women were practical, especially with regard to kitchen and offices, linen-cupboards, &c.; he assured the lady members of the audience that architects really knew about these things, and that they gave them a great deal of consideration. The present cost of buildings, unfortunately, made it impossible to do

much more than talk about houses; we managed wages differently now from what they did 150 years ago. He had been reading in one of the old city records that in 1766 the Master of the Company of Carpenters having received a paper signed by a number of journeymen asking for their wages to be advanced to 12s. a week, the Company resolved that every master should pay them according to what they earned or deserved, and no more.

#### On Some Fashions in Architecture.

The sixth and final lecture of the series—like its predecessors, an extremely entertaining one—was delivered on the 10th inst. by Mr. H. S. Goodhart-Rendel, who took for his subject "Some Fashions in Architecture." Members will recall Mr. Goodhart-Rendel's Paper on "Contemporary British Architecture and its Immediate Ancestry,"\* which excited such interest in the profession a few months ago. The chairman at this last lecture was the Right Hon. the Earl Ferrers, who, as Mr. Walter Knight Shirley, before coming into the title, was a practising architect and a Licentiate of the Institute. The lecture will be published *in extenso* later; room in the present issue can only be found for the opening and concluding sentences. The lecturer said he proposed just to open the doors of a few old wardrobes, so that he and his hearers might look together at the architectural bustles and crinolines which they contained, being careful not to deride them overmuch in case they should come in again in the next few years. An exact definition of "fashion" and "style" he would not attempt. Fashions in art were imposed from without; styles were developed from within. This distinction, however, was too simple to be altogether true. Fashions not infrequently developed into styles—styles proved so ephemeral that they might almost be dismissed as fashions. Doubtless there was a logical demarcation between the two, but he could not find it. In default of this touchstone, he would, in the main, follow the practice of critics and call those developments of architecture which he happened to like "styles," and those which he happened to dislike "fashions." In concluding, the lecturer asked: "Are we bold enough to anticipate a favourable verdict from the future upon our Dutch bricks, our artificially rough tiles, our clouded and stippled paintwork, our woodwork of oak or of pine excoriated and blotched with wire brushes and limewash? If we are not, we must see to it that, when all these charms have become nauseating, there is something else in our buildings to justify us in the eyes of our sons. And that something will certainly not consist in fidelity to any contemporary fashion in architecture."

#### The President's Bereavement.

Members of the Institute will regret to learn that the President is in mourning for his mother, Mrs. Thomas Simpson, who passed away last week at her residence at Brighton, in the ninety-first year of her

\* Published in the JOURNAL for 5th March 1921.



age. The venerable lady had borne well her burden of years, retaining until quite lately full possession of her faculties both mental and physical. The funeral took place at Brighton on Wednesday, the 8th instant. It is interesting to mention that Mrs. Simpson was the widow of an architect, and of her four sons two are architects—Mr. John W. Simpson and Mr. Gilbert Simpson, the latter succeeding his father as architect to the Brighton Educational Authority and other bodies. Mr. Thomas Simpson, the father, was the successor of his uncle, a very well-known architect in his day. The other two sons are doctors, one the senior consulting surgeon to the Sheffield Royal Hospital, the other in practice at Hove.

#### North Wales Heroes' Memorial Competition, Bangor.

The President, Mr. John W. Simpson, has nominated Mr. Gilbert Scott, A.R.A. [F.], as assessor in the above competition in conjunction with Lord Plymouth.

#### Rome Scholarship in Architecture and Henry Jarvis Studentship.

The Faculty of Architecture of the British School at Rome have awarded the Rome Scholarship in Architecture 1921, offered by the Commissioners for the Exhibition of 1851, to Mr. S. Rowland Pierce; and the Henry Jarvis Studentship, offered by the Royal Institute, to Mr. Edward William Armstrong [A.]. The designs executed in the Final Competition for the awards will be on view in the Institute galleries until the 18th June daily from 10 a.m. to 8 p.m.; Saturdays, 10 a.m. to 5 p.m.

Mr. S. Rowland Pierce, the Rome Scholar, is an original member of the Architectural Association Atelier and holds an appointment on the staff of the Architectural Association. He was born at St. Leonards in 1896 and received his first technical training at the Hastings School of Science and Art. The Rome Scholarship in Architecture, of the value of £250 a year and tenable for three years at the British School at Rome, is open to British Students under 30 years of age.

Mr. Edward William Armstrong, the Jarvis Student, is 25 years of age and was born at Fielding, New Zealand. After service in France with the New Zealand Expeditionary Force he entered the Architectural Association with a New Zealand Government Scholarship and subsequently qualified for the Associateship of the Royal Institute. The Jarvis Studentship is awarded on the result of the Rome Scholarship examination to the Student or Associate of the R.I.B.A. who passes next in order of merit to the winner of the Rome Scholarship.

#### The Building Public and Architects.

In a tastefully produced little pamphlet entitled *Forethought: Information for those interested in Building*, the Ontario Association of Architects, the Provincial Section of the Royal Architectural Institute of Canada, explains to the building public when and why they require the services of an architect, and what

should be expected of him when employed. The information is given under the heads: "Why an Architect is required," "How an Architect Works," "The Selection of an Architect," and the following advice is offered the client:—

Trust your architect and value his opinions. If you cannot do this, don't choose him.

Make your requirements and resources clear. He isn't a mind reader and he needs to know these things in order to serve you well.

Discuss the question of his fee with him. It avoids misunderstandings.

Remember, that no first plan was ever the best one. It is easier to alter plans than to change bricks and mortar. Time spent in getting your plans right is well spent.

No architect can get good work out of a poor mechanic, or make a dishonest man honest. It is not always wisest to accept lowest tenders. Your architect's advice is useful in selecting your contractor.

"Value for value the world over"; don't expect to get more than you pay for.

#### New Methods and Materials.

The following is a further list of materials and new methods of construction approved by the Ministry of Health and published in their organ, *Housing*:—

"*Empire*" Bungalow or Cottage (B. R. Parkes, 17, Fleet Street, London, E.C.4).—A system of timber construction, the framework of which is in accordance with the Ministry's Standard Specification for Cottages of Timber Construction, but the timber is mill-wrought, for which an allowance of  $\frac{1}{4}$  inch is made on the specified scantlings. The external covering is  $\frac{3}{4}$  inch rebated shiplap, covered with cedar shingles. The internal covering is  $\frac{3}{4}$  inch rebated shiplap, covered with  $\frac{3}{4}$  inch by  $1\frac{1}{2}$  inch battens, and lathed and plastered or finished with some other approved covering.

The Bendall Walling System (R. L. Bendall, 40, Richmond Wood Road, Bournemouth).—The Ministry of Health has now sanctioned that in the construction of houses on this system the walling may be formed of concrete composed of eight parts of aggregate and sand combined to one part of cement.

The Ferro-Concrete Roof Plate Co., Govett Avenue, Shepperton-on-Thames.—This is a system of constructing the roofs and walls of one-storey buildings with reinforced concrete plates fixed to timber framing. The roof-covering plates are formed with longitudinal and horizontal cross-ribs, with a thin sheet of concrete between forming the body of the plate. The longitudinal edges are bolted together, the joints being filled with plastic material and covered with an independent concrete capping. The horizontal joints are lapped and bolted together, and are supported on a wood or steel purlin.

The walls are formed in a similar manner to the roof in long slabs the full height of the storey, bolted together, and secured to wood framing. The corners are stiffened by being filled in solid with concrete. The structure is set on a concrete plinth course above the ground level.

The Moler Fireproof Brick and Partition Co., Ltd., Vickers House, Broadway, Westminster, S.W.1.—This is a brick manufactured of diatomaceous earth and clay thoroughly well burned, which can be used for external walling, subject to the bricks for the inner and outer parts of the wall for one-storey buildings being  $2\frac{1}{2}$  inch thick with a 2 inch cavity, and for two-storey buildings  $3\frac{1}{2}$  inch thick with a 2 inch cavity, the two parts being properly bonded with galvanised wrought iron ties, spaced not less than two to every superficial yard, and the bricks being properly bedded all round in cement mortar. The external face of the wall must be rendered and rough-cast in cement, with two coats, making a total thickness of not less than



$\frac{3}{4}$  inch, and the floor joists of the upper storey carried on a hoop iron bond plate, with proper blocks, fitted as beam, filling between the joists.

#### Wages in the Building Industry.

The National Wages and Conditions Council for the Building Industry have arrived at the following decision:—

That the wages of craftsmen and labourers be reduced 2d. per hour as and from 16th May.

That the wages of labourers be reduced a further 1d. per hour as and from 1st July.

That this meeting stand adjourned until 31st May, when the difference between the rates of craftsmen and labourers' wages be further considered and decided.

In the interim a Joint Committee of employers and labourers, together with a representative of the National Federation of Building Trade Operatives, meet to enquire into the operation of any reduction of the labourers' wages and the effect such reduction would have on the lower paid districts in order that the minimum shall not fall below an agreed amount.

That both parties meantime endeavour to arrive at a recommendation as regards hours to be considered at the July meeting of the Council.

The term "craftsmen" includes painters.

#### Suggested Building for the Cambridge Arts Union.

The *Times* University Correspondent writes that during the last two years there has been a marked increase in the interest taken in the fine arts at Cambridge. The School of Architecture is increasing and has taken a spacious house in Trumpington Street, where two large drawing studios, a library, a lecture-room and two class-rooms for study have been arranged. Here also is being formed a collection of books, casts and models, and sets of lantern slides. Since the Armistice the number of University students taking architecture has steadily increased and has more than doubled in the last year.

But something more is needed. At a place like Cambridge there ought to be a centre for artists and lovers of the arts. The needs of music, the drama, drawing, painting, and sculpture are very inadequately provided for at present. An attempt to supply the absolute necessities for the promotion of these arts has been made by the Cambridge Arts Union. It is hoped in time to provide an adequate building and adequate supervision—a building which will include a theatre to seat 600 persons, and green-rooms; a chamber-concert hall to seat 300 persons (which would also serve for choral and orchestral rehearsals); one or more practice rooms; a combined studio and workshop; a common club-room; a common library (of music, drama, painting, &c.); a committee room and offices. This is an ambitious programme and will probably cost at least £100,000; but the committee estimate that if they could start with a sum of £30,000 they could erect a building to justify the amalgamation or federation of all the University Art, Musical and Dramatic Societies and Clubs, and they think that, in view of the lack of accommodation at Cambridge, the proceeds of letting the theatre and hall would at least suffice to cover the expenses of upkeep.

#### The Civic Education League.

The Summer School of Civics, organised by the Civic Education League, is to be held this year at Guildford (Surrey) from 30th July to 14th August. The Local Education Authority at Guildford and the Surrey Education Committee are co-operating by placing accommodation at the disposal of the School, which will also have the advice

and assistance of a local Committee. The organisation will be in the hands of the committee responsible for last year's school, with some additions, the chairman being, as formerly, Mr. Alexander Farquharson.

The programme of studies is being extended and enlarged as a result of last year's experience, and will give students opportunities of getting into touch with recent developments in nearly every department of social science. The promotion of good citizenship through every educational means is the central aim of the School; but the attempt will be throughout to relate every branch of social study to this aim. Courses on economics, anthropology, social biology, maternity and child welfare, sociology, civics and social psychology will be among those offered, while practical training in the representation of civics (through public speaking, etc.), and in the regional approach to civics will also be provided. In connection with the latter, plans are being made for a detailed survey of Guildford and its region, especially in their social and economic aspects, both present day and historical.

The courses will be adapted to the needs of training college lecturers, teachers in elementary, secondary, and day continuation schools, social workers (including health workers), lecturers on citizenship and other social topics, organisers, and social students.

Full particulars may be had from the secretary, Miss Margaret Tatten, Leplay House, 65, Belgrave Road, S.W.1.

#### Victoria and Albert Museum.

On and after Monday, 30th May, the Library, and the Students' Room of the Department of Engraving Illustration and Design (Room 71), will close on Mondays, Thursdays, and Saturdays at 9 p.m., instead of 10 p.m. On Sundays the Museum will be open until 6 p.m., instead of 5.30 p.m., as at present; the closing bell will ring at 5.50 p.m. The hour of closing on weekdays will remain as at present.

### COMPETITIONS.

#### Sutton Coldfield, Hereford, Hagley, Salisbury and Renfrew War Memorials.

Members and Licentiate must not take part in the above Competitions because the Conditions are not in accordance with the published Regulations of the R.I.B.A. for Architectural Competitions.

#### Rothsay, Queensbury, and Wick War Memorials.

The Competitions Committee desire to call the attention of Members and Licentiate to the fact that the Conditions of the above Competitions are unsatisfactory. The Committee are in negotiation with the promoters in the hope of securing an amendment, and in the meantime Members and Licentiate are advised to take no part in the Competitions.

#### Blackpool War Memorial.

Qasr el 'Aini Hospital and School, Cairo.  
Bengal Council Chamber.

North Wales Heroes' Memorial, Bangor.  
Wolverhampton War Memorial.

The Conditions and other documents relating to the above Competitions may be consulted in the Library.

## Cricket : R.I.B.A. v. A.A.

A cricket match between teams representing the R.I.B.A. and the Architectural Association will take place on the Architectural Association ground at Elstree on Wednesday, 29th June 1921. Mr. W. Curtis Green [F.] will captain the R.I.B.A. Eleven. Members, Licentiates, and Students who are free to play for the Royal Institute are requested to be good enough to send their names as soon as possible to the Secretary, so as to enable Mr. Curtis Green to select the strongest possible side. It will be remembered that in the last of these matches, in the year 1913, the Architectural Association won by 17 runs.

## MINUTES. XV.

## Special General Meeting—Amendment of By-laws.

At a Special General Meeting, summoned by the Council under By-law 65, and held Monday, 6th June, 1921, at 8 p.m.—Present : Mr. John W. Simpson, *President*, in the Chair; 42 Fellows (including 15 members of the Council), 19 Associates (including 4 members of the Council), and 5 Licentiates :

The President announced the object of the Meeting, viz., to ask the General Body to authorise the Council to take the requisite steps to obtain the sanction of the Privy Council to such amendment of the by-laws as is necessary to give effect to the resolution of the General Body passed on 28th February, 1921, viz., That the number of members in the Honorary Associate class shall not exceed sixty; that the entrance fees and annual subscriptions of Honorary Associates be abolished, and their privileges of voting in the election of Council and Standing Committees be withdrawn.

On the motion of the President, seconded by Mr. Arthur Keen, Hon. Secretary, Fellows only voting, it was

RESOLVED, unanimously—

1. That the following provision be added to By-law 4 :  
"The number of members in the class of Honorary Associates must not exceed sixty."
2. That clause (c) in By-law 17, which provides for the payment by Honorary Associates of entrance fees and annual subscriptions, be deleted.
3. That the following words be added to By-law 63 :  
"or in the election of Council and Standing Committees."
4. That By-law 16, which provides for the transfer of a Fellow who has retired from practice to the Class of Honorary Associates, be deleted.

The President announced that under Clause 33 of the Charter the Resolutions must be confirmed at a meeting to be held within twenty-eight days, and that the date of such meeting would be announced in the JOURNAL.

The Meeting then terminated.

## Business General Meeting.

At the Fifteenth General Meeting (Business) of the Session 1920-21, held Monday, 6th June, 1921, immediately following the above Special Meeting, and similarly constituted, the Minutes of the Meeting held 23rd May, 1921, having been published in the JOURNAL, were taken as read and signed as correct.

The Hon. Secretary announced the decease of Sir Robert Rowand Anderson, LL.D., F.R.S.E., elected Fellow in 1903 and awarded the Royal Gold Medal in 1916, and, having referred to the excellence of his work as an architect and to his services in the cause of architectural education, moved, and it was thereupon

RESOLVED, That the Royal Institute of British Architects do place on record its admiration for the archi-

tectural achievements of its distinguished Fellow the late Sir Robert Rowand Anderson, and its appreciation of his services in the cause of architectural education; that there be entered on the Minutes of the Meeting an expression of the Institute's sorrowful regret at his demise; and that a message be conveyed to the Institute of Scottish Architects sympathising with them in the loss they have sustained.

The following candidates for membership were elected by show of hands :—

## AS FELLOWS (6).

BIDLAKE : WILLIAM HENRY, M.A.Cantab. [A. 1888], Birmingham.

HILL : JOSEPH [A. 1913].

JOHNSON : GEORGE ALFRED [A. 1905], Shanghai.

MILLARD : WALTER JOHN NASH [A. 1885].

SIMPSON : CECIL HAMILTON [A. 1909].

SINCLAIR : WILLIAM BRAXTON [A. 1912].

## AS ASSOCIATES (19).

BARRY : CARYL ARTHUR RANSOME [S. 1912—*Special War Exemption*].

BENNET : JAMES SPALDING [S. 1920—*Special War Exemption*], Edinburgh.

BIDDULPH-PINCHARD : CHARLES HENRY [Special War Examination].

BRODIE : JAMES [S. 1909—*Special War Exemption*], York.

BURNET : FRANK RUSSELL [S. 1920—*Special War Exemption*], Kilmacoll, N.B.

CHANT : ARTHUR GUY, P.A.S.I. [Special War Examination], Carlisle.

COOPER : FREDERIC ROLAND [S. 1908—*Special War Exemption*], Kettering.

FORBES : ARTHUR B. [Special War Examination], Montreal.

LUNAN : LESLIE GORDON [Special War Examination], Lucknow.

MCCONNELL : LEONARD [Special War Examination].

MCNEVER : HAROLD ERIC [Special War Examination], Montreal, Canada.

MACE : THOMAS HENRY [Special War Examination], Montreal.

MERRILL : ALFRED [Special War Examination].

MILNE : JAMES [S. 1920—*Special War Exemption*], Glasgow.

RAY : ARTHUR GORDON [Special War Examination], Quebec.

TURNBULL : BERNARD WILLIAM [Special War Examination].

WEBB : JOHN ADAMS [S. 1914—*Special War Exemption*], Melton Mowbray.

WEEKES : NORMAN BARNETT, F.S.I. [Special War Examination], Rochdale.

YOUNG : THOMAS PEACH WEIR [S. 1920—*Special War Exemption*], Glasgow.

The Scrutineers' Reports giving the results of the annual elections were read, and the President declared the Officers, Members of Council and Standing Committees duly elected in accordance therewith.

On the motion of the President a Vote of Thanks was passed by acclamation to the Scrutineers for their labours in examining the voting papers and counting the votes.

At the conclusion of the business on the agenda a demonstration of a machine for rapidly testing steel and other metals was given by the patentee, Captain H. Riall Sankey, R.E. (ret.).

The machine and its working were further explained by Mr. E. Fiander Etchells [Hon. A.], President of the Concrete Institute.

On the motion of Mr. W. R. Davidge [A.] a vote of thanks was passed by acclamation to Captain Sankey and Mr. Etchells.

The proceedings closed at 10 o'clock.

### Berks, Bucks and Oxon. Architectural Association.

A Special Meeting of the above newly formed Association was held in the Committee Room, Town Hall, Reading, on Thursday, 2nd June, at 3.15 p.m. The chair was taken by Mr. C. S. Smith, J.P. [F.], Chairman of the Reading Society of Architects, and twenty-seven architects from Berks, Bucks and Oxfordshire were present, including Messrs. W. R. Howell [F.], T. T. Cumming [F.], H. W. Rising [F.], C. B. Wilcocks [F.], H. Hutt [A.], W. J. Freeman [A.], C. S. Kimpton [A.] (Berks), T. Rayson [A.] (Oxon.), R. A. Rix [A.] and A. Cooper (Bucks). The By-laws of the Association were received and confirmed and the following officers elected: President, Mr. E. P. Warren, F.S.A. [F.] (Berks); Vice-Presidents, Mr. C. S. Smith, J.P. [F.] (Berks) and Mr. H. Rogers, M.A. (Oxon.); Hon. Treasurer, Mr. T. T. Cumming [F.] (Berks); Hon. Auditor, Mr. R. A. Rix [A.] (Bucks), with Mr. H. Hutt [A.] as Hon. Secretary (Berks). The various branches of the Association nominated their representatives for the Council. The Association resolved that formal application should be made for affiliation with the R.I.B.A. Competitions were arranged open to members and students of the Association for an Association Badge and measured drawings.

### CONFERENCE OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS (IN CONJUNCTION WITH THE LIVERPOOL ARCHITECTURAL SOCIETY), LIVERPOOL, JUNE 24 AND 25, 1921.

President: MR. JOHN W. SIMPSON, P.R.I.B.A.

#### PROGRAMME.

Thursday, 23rd June.—Members arrive in Liverpool.

Friday, 24th June.

- 10.0 a.m. Official Opening and Reception of Members in the Conference Room (Walker Art Gallery) by the Lord Mayor of Liverpool.
- 10.30 a.m. to 1 p.m. (a) Paper: "The Unification and Registration of the Architectural Profession," by Mr. John W. Simpson, P.R.I.B.A.  
(b) Paper: "Official Architecture," by Mr. Maurice E. Webb, F.R.I.B.A.  
(c) Paper: "Propaganda and Publicity," by Professor C. H. Reilly, F.R.I.B.A.
- 2 p.m. Visit to Port Sunlight and Bromborough Pool.
- 7.30 p.m. Banquet at the Midland Adelphi Hotel.

Saturday, 25th June.

- 10 a.m. to 1 p.m. (a) Paper: "Building Contracts," by Mr. H. D. Searles-Wood, F.R.I.B.A.  
(b) Paper: "Architectural Education," by Mr. Lionel Budden, A.R.I.B.A.  
(c) Paper: "Present-Day Building Problems," by Mr. T. T. Rees, F.R.I.B.A.
- 2.30 p.m. Visits to the Cathedral, the Cunard Building, etc.
- 4 p.m. Tea, Britannia Café, at the invitation of Messrs. Willink & Thicknesse, F.R.I.B.A.  
Trip up the River arranged by the White Star Steamship Company.

Sunday, 26th June.

- 10.30 a.m. Special Service for the Members of the Conference in the Cathedral and Sermon by the Bishop of Liverpool in the Lady Chapel.

*It is hoped that all members whose engagements will permit will attend the conference and take this opportunity of becoming acquainted with their colleagues of Liverpool and other parts of the country. Members intending to be present are requested to send in their names to the Secretary R.I.B.A.*

## NOTICES.

### Election of Members, 15th December 1921.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday, 7th November 1921.

#### AS FELLOWS.

- BOND, ALEXANDER GODOLPHIN, B.A. Oxon. [A. 1897], 115, Gower Street, London, W.C.1, and 22, Priory Road, West Hampstead, N.W.6.
- DAUBNEY, CHARLES ARCHIBALD, F.S.I. [A. 1900], Godwin Bursar 1902, Bank Chambers, Tower Bridge, S.E.1, and 302, Brownhill Road, Catford, S.E.
- GOURLAY, CHARLES, B.Sc., F.S.A.Scot. [A. 1887], Professor of Architecture, Royal Technical College, Glasgow, and Coniston, Milngavie, near Glasgow.
- HAMP, STANLEY HINGE [A. 1900], 20, Red Lion Square, London, W.C.1, and 6, Edwardes Square, Kensington, W.8.
- SIMPSON, GILBERT MURRAY [A. 1893], 16, Ship Street, Brighton.

### Presentation of the Royal Gold Medal.

The SIXTEENTH GENERAL MEETING (ORDINARY) of the Session 1921 will be held Monday, 20th June 1921, at 8.30 p.m., for the following purposes:—

To read the Minutes of the Meeting held 6th June 1921

To present the ROYAL GOLD MEDAL FOR THE PROMOTION OF ARCHITECTURE, conferred by HIS MAJESTY THE KING, to Sir EDWIN LANDSEER LUTYENS, R.A., in recognition of the merit of his work as an architect.

### Special General Meeting, 27th June: Amendment of By-laws.

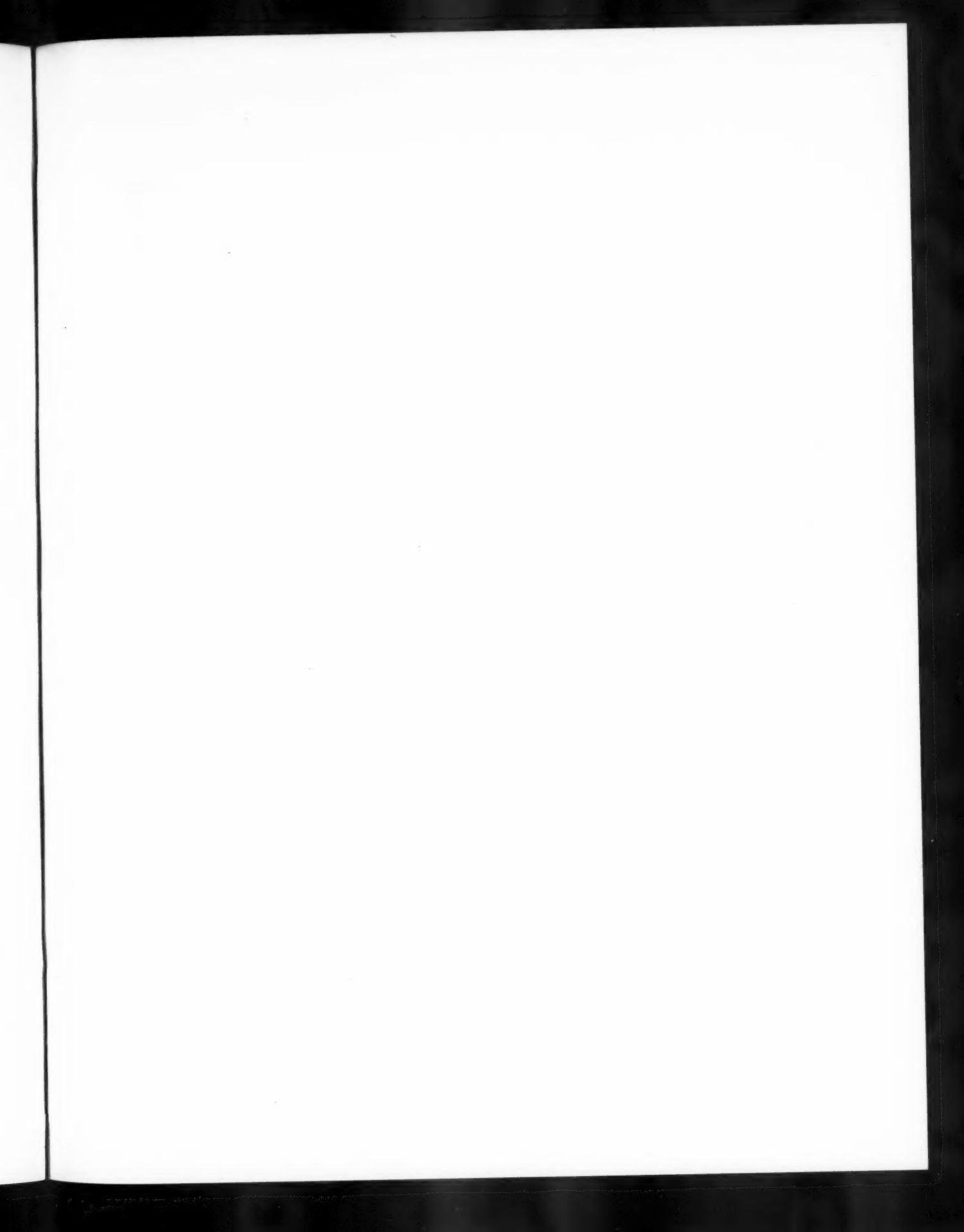
A SPECIAL GENERAL MEETING will be held Monday, 27th June 1921, at 5.30 p.m., to confirm the following Resolutions passed at the Special General Meeting held on the 6th June—viz.:

- (1) That the following provision be added to By-law 4: "The number of members in the Class of Honorary Associates must not exceed sixty."
- (2) That clause (c) in By-law 17, which provides for the payment by Honorary Associates of entrance fees and annual subscriptions, be deleted.
- (3) That the following words be added to By-law 63: "or in the election of the Council and Standing Committees."
- (4) That By-law 16, which provides for the transfer of a Fellow who has retired from practice to the Class of Honorary Associates, be deleted.

A.R.I.B.A., P.A.S.I., ex-officer, aged 40, desires partnership, or preliminary arrangement with view to partnership, with London architect of repute. Competent to take lead or entire control of quantities. Specification, working and detail drawings. Could introduce good clients in due course. Highest references given and required.—For further information apply "Box 315," The Secretary, R.I.B.A., 9, Conduit Street, W.

SHARE of Office available, Bloomsbury District. Suitable for Architect commencing practice.—Apply "Box 661," c/o Secretary R.I.B.A., 9, Conduit Street, W.

A.R.I.B.A. (37), University man (Major), pre-war practice, desires permanent appointment in London, or post as manager, with a view to partnership.—Apply "Box 16," c/o Secretary R.I.B.A., 9, Conduit Street, W.





SIR EDWIN LANDSEER LUTYENS, R.A., F.R.I.B.A.  
ROYAL GOLD MEDALLIST 1921



